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THE
Columbian Harmonist :

CONTAINING

A plain and concise INTRODUCTION to PSALMODY,
EXPRESSLY CALCULATED FOR THE USE OF SINGING SCHOOLS ;

TOGETHER WITH

A choice COLLECTION of SACRED MUSIC, for Public and Social Worship,

CONSISTING OF

More than one hundred Tunes and Anthems, carefully selected from the most approved American
and European Authors, including several Tunes never before published.



THE THIRD EDITION, CORRECTED, IMPROVED, AND ENLARGED.

BY DANIEL READ,
AUTHOR OF THE AMERICAN SINGING BOOK.

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Sold, wholesale and retail, by EVERT DUYCKINCK, New-York ; MANNING & LORING, Boston ; BEERS & HOWE, and the EDITOR, New-Haven.

DISTRICT OF CONNECTICUT, to wit :

L. S.

BE IT REMEMBERED, That on the second day of May, in the thirty first year of the independence of the United States of America, DANIEL READ, of the said District, hath deposited in this Office the title of a Book, the right whereof he claims as Author, in the words following, *to wit* :—"The Columbian Harmonist: containing a plain and concise Introduction to Psalmody, expressly calculated for the Use of Singing Schools; together with a choice Collection of Sacred Music, for public and social Worship, consisting of more than one hundred Tunes and Anthems carefully selected from the most approved American and European Authors, including several Tunes never before published. The Third Edition, corrected, improved, and enlarged. By DANIEL READ, Author of the American Singing Book."

In conformity to the Act of the Congress of the United States, entitled, "An Act for the encouragement of learning, by securing the copies of Maps, Charts, and Books to the Authors and Proprietors of them during the times therein mentioned."

HENRY W. EDWARDS, *Clerk of the District of Connecticut.*

A true copy of Record: Test,
H. W. EDWARDS, *Clerk Dist. of Conn.*

THE COLUMBIAN HARMONIST was originally designed, not only to furnish Singing Schools with a plain and concise Introduction to Psalmody, but also Musical Societies and Worshipping Assemblies with a choice Collection of Sacred Music for public and social worship. In the execution of this design, much time and labor have been consumed; with what success, those acquainted with the former editions must determine. If any apology for publishing a third edition is necessary, it is hoped that the increasing demand for the book, and the strong inclination the Editor feels to rectify the errors and defects of the second edition, will be deemed sufficient.

On a re-inspection of the Introduction, no material alteration was thought necessary. Some trifling emendations only have been attempted.

In the selection of the music, no pains have been spared to render the Collection equal to the purposes for which it was designed. The following things were deemed important in a work of this kind, and have therefore been particularly attended to, viz. that the Collection comprise a competent number of tunes of each of the metres usually sung in Churches; that there be a variety in the keys, movements, and airs, so that a Chorister may find some tune suitable to every subject and occasion; that the tunes be such as may with propriety be sung in different words of the same metre; that the music generally be such as is calculated to meet the prevailing taste in this country, but especially that it be suitable for the solemn purposes of religious worship.

Music which is too light and trifling for religious worship, or too hard and difficult to be performed by singers in general, or too refined to be relished except by persons of highly cultivated tastes, has generally been omitted.

A few tunes of the lighter kind, and some which are incorrect in point of composition, have been admitted, rather on account of their popularity than the approbation of the Editor.

Music from other publications has been copied into this without any variation, except in a few instances where a slight alteration was obviously an emendation; but where different copies of the same tune have appeared in different publications, the Editor has chosen that which appeared to him to be the best.

To render this edition more extensively useful, and as far as possible to supersede the necessity of writing off music where this book is used, a considerable number of Tunes and Anthems which were not in the former editions have been added; among which are several pieces by celebrated European Composers, and a number of tunes never before published: the whole being selected from the works of more than forty different Authors.

Advertisement.

THE Psalms and Hymns referred to, when no other authority is given, are from Dr. Watts.

The Metres are expressed in the usual way, viz. C. M. for Common Metre, L. M. for Long Metre, S. M. for Short Metre, and P. M. for Particular Metre.

Credit is given for the Music in the Index, either by naming the Author or the Collection from which the piece was taken. European Authors are designated by italics.

Over some of the tunes are the initials of the Author by whom, or the publication in which, together with the date when, the tune was first published. The initials are as follows: W. B. William Billings—A. S. B. American Singing Book—C. C. Chorister's Companion—C. H. Columbian Harmonist—O. H. Oliver Holden—A. M. M. American Musical Magazine—S. H. Select Harmony.

*The asterisk * marks those tunes which were never before published; the obelisk † those which have not appeared in either of the former editions of this work.*

The Tenor, which is generally the Air, is always placed next above the Bass.

IN the introductory part of this work, which contains the rudiments of music, I have aimed at brevity, that the subject matter may be more easily committed to memory. And although it is the business of the Instructor to explain and illustrate, yet as learners have not always the benefit of an able Instructor, a few observations may not be unnecessary.

Of Learning to Sing.

Those who would learn to sing, should begin with the Rules, as exhibited in the following Introduction to Psalmody. While learning the Rules, they may occasionally endeavour to cultivate their voices, under the direction of an Instructor; but should not attempt to sing tunes until able to read notes readily, especially on the part which they expect to practise. After acquiring a good understanding of the Rules, the learner may proceed to the eight notes, or some plain tune, as the Instructor shall direct; but should always learn a tune well by note, before he attempts to sing it in words.

Some young people who are capable of becoming good singers, wish to be thought such without learning the necessary rules. If they can learn a tune by rote, they have no inclination to learn by rule. Such persons ought to consider (if capable of consideration) that one who learns by rote, seldom if ever sings right; for if those of whom he learns happen to sing wrong, he is sure to adopt their errors, without knowing how to correct them. A few hours attention to the gamut, under a good instructor, (less than is frequently necessary to learn a single tune by rote) is in most cases sufficient to qualify a person to read notes; after which, one who has an ear for music, will by practising soon be able to learn a tune correctly by book. How great then is the folly of those who will not allow themselves the short time necessary to learn the gamut, but willingly subject themselves to the degrading necessity of learning by rote all the tunes they attempt to sing.

Of the Manner of Singing.

Singers should be careful to give every note its true sound, whether it be natural, flat, or sharp, and to arrive at that sound in a graceful manner. One fault which I have frequently observed, is the practice of striking notes abruptly, like the report of a smith's hammer, and immediately softening down to a mere echo; and if the note be a long one, the sound is scarcely heard at all toward the close of it. This very disagreeable practice injures the music exceedingly, and should therefore be carefully avoided. The true method is, to slide smoothly from one note to another, swelling the sound a little to the middle of a note and softening towards the close of it, and then as it were melting into the succeeding note. Singers should always observe this method, except when some particular effect is to be produced which requires a different one. Long continued sounds, in one or more parts, while some of the other parts are moving, are designed as a kind of drone to the moving part, and should be performed with an even tone of voice, without swell or diminish. Great care should

be taken, when singing in words, not only to pronounce grammatically, but also to articulate clearly, that the audience may understand what is sung.

A solo, and all passages under the word *piano*, should be sung soft, but not weak. A chorus following a solo, and all passages under the word *forte*, should be sung full, but not harshly. Music set in the slow moods of time, and all passages under any word denoting slow or grave, should be sung slow, but not dull. All changes in the movement or manner of singing, denoted by a change of the mood, by directive terms,* or otherwise, should be duly noticed and strictly attended to, especially in anthems and set pieces of music; but in tunes designed to be sung in different words, the soft and the loud, the quick and the slow, may, and sometimes ought to be varied, as the subject and the occasion may require.

Soft singing is both useful and pleasing. It has a tendency to smooth and soften rough unmusical voices, and should therefore be frequently practised in singing schools; but faint singing, or that kind of singing in which the tones are given in a languid manner, and with a kind of pause or suspension of voice between notes, gives no pleasure to an audience, except such as is produced by the closing of a tedious performance.

Of Proportioning the Parts.

In singing companies, care should be taken to have the parts properly proportioned. The strongest and deepest voices should be on the Bass. There is but little danger of having too much Bass. A Violoncello, if well played, adds dignity to the music, by giving a full tone to low notes, and filling up those little vacancies occasioned by the singers' taking breath. Tenor voices should not be harsh, but clear and smooth, and always loud enough to be heard distinctly. Women's voices are peculiarly adapted to the Treble and Counter. Boys should sing Counter until they are about fifteen years of age; when their voices change, they may sing Tenor or Bass. Low notes in the Treble, as well as in the other parts, should be sung full. Many Treble singers dislike a tune, unless *their* part runs high; they seem to delight in a continued scream: but in my opinion, a full low note in a woman's voice adds inexpressible beauty to the harmony. Some singers object to a tune, because the part which they sing has but little melody in it, not duly considering that the harmony of a piece is much more important than the melody of a single part. Hence it comes to pass, that among those whose voices are suitable for Counter or Second Treble, so many are unwilling to sing on these parts. When a singing school or society is forming, the company should be divided upon the parts, under the direction of the master or leader; nor should they afterwards shift from one part to another without his approbation.

Of Selecting Music.

In selecting music for the use of a Church or Congregation, great care should be taken that none be introduced but such as is calculated to excite devotion and to call forth the nobler passions of the soul. All light, trifling, or whimsical pieces, should be rejected. Tunes having fugues, solos, &c. where there is a full choir of accurate singers, have sometimes a good effect; but plain solid music is in general the best for public worship. Among the multitude of new tunes which have been published in this country since the revolution,

* See an explanation of the directive terms, page 15.

some excellent ones are to be found ; it is, however, to be lamented, that so many appear before they are properly finished. This multitude of new tunes has, in the opinion of some judicious musicians, corrupted the public taste. It has undoubtedly excited a love for novelty and change, which has often prevailed against sober judgment. Good old tunes have been laid aside, and new ones introduced in their stead, which, to say the least, were of a doubtful character. But perhaps this rage for new music will not always prevail ; we already find in many places, music of the light and trifling kind giving place to that which is more substantial and solid.

A frequent change of tunes in a society, is unfavorable to good singing ; many valuable singers, who have but little leisure or opportunity to learn new tunes, are thereby lost to the choir. Good tunes, which have been well learned, should not be immediately laid aside, when others are introduced.

Singing masters and choristers should not alter tunes, unless they are well acquainted with the rules of composition. Gross discords, or what is equally disagreeable, disallowed passages of concords, are sometimes occasioned by a trifling alteration made by an unskilful hand. The practice of transposing Tenor and Treble has sometimes a bad effect ; that of singing Tenor on the Bass octave is extremely disagreeable.

Choristers, in the choice of tunes, should pay a particular regard to the subject of the psalm or hymn they are about to sing. Tunes in the sharp key are best adapted to psalms of praise and thanksgiving, and to occasions of rejoicing and gladness ; those in the flat key, to psalms of prayer and penitence, and to seasons of mourning and humility.

Of the Qualifications of a Singing Master.

A Singing Master should possess a good moral character ; should be well versed both in the theory and practice of music ; should have a good voice, and be able to sing with ease on every part ; should be able to command attention and respect, and to govern, instruct and regulate a school with propriety. Unless a man possess, in some degree, the above qualifications, he ought not to be employed as a singing master. Too many there are who engage in this business without a sufficient knowledge of the first principles. I once saw a singing master who denied that there were any such thing as semitones ! I once saw an author and publisher of music,* who said that accidental flats and sharps were unnecessary, because if it were proper that a note should be sung flat or sharp, the voice would naturally perform it so, whether the character were inserted or not ! No rational person, who is acquainted with music, will for a moment suppose such people are qualified for teachers. A person may be able to sing a few tunes, which he has learned by rote, with an agreeable voice, and people unacquainted with music may believe him to be an excellent singer ; but this alone is by no means sufficient to qualify him for a singing master.† A thorough knowledge of the rules of psalmody is indispensably necessary.

* For obvious reasons, I would always speak with modesty, when I speak of authors ; but were I to express an opinion respecting some of the modern inventions, introduced by certain publishers of music, I must say, they appear to me to be calculated rather to keep the learner ignorant of the true principles and use of sol-fa-singing, than to facilitate his improvement in the science of music.

† I knew an idiot, some years ago, who could sing a number of tunes with a considerable degree of accuracy, although, through the imbecility of his mind, he was incapable of giving a rational answer to the most simple question, or of making one rational observation.

A LIST of the TUNES and ANTHEMS contained in the following Collection of Sacred Music, classed according to their respective Metres and Keys, by which a Chorister may the more readily find a Tune suitable for any particular Psalm or Hymn.

<i>Common Metres in the Sharp Key.</i>			<i>Dryden</i> No. 33 Page 42			<i>Old Hundred</i> No. 57 Page 64			<i>Stafford</i> No. 71 Page 74			<i>As the new 50th, in the Sharp Key.</i>		
Adams	No. 2	Page 18	Miffin	18	32	Spring	52	60				Judgment	No. 94	Page 92
Bray	17	31	Mortality	4	20	Wells	54	61	<i>Short Metres in the Flat Key.</i>			Symphony	93	91
Christmas	32	42	New Durham	35	44	<i>Long Metres in the Flat Key.</i>			Aylesbury	No. 79	Page 79	<i>As the new 50th, in the Flat Key.</i>		
Colchester	14	29	Plymouth	27	39	All Saints	No. 48	Page 56	Little Marlboro'	75	76	<i>As the new 50th, in the Flat Key.</i>		
Coronation	9	24	Repentance	22	35	Amanda	53	60	Norfolk	78	79	<i>Nottingham</i> No. 97 Page 95		
Defired Rest	16	30	Suton	19	33	Complaint	50	58	Norwich	73	75	<i>As the old 50th, in the Sharp Key.</i>		
Edom	11	26	Virginia	8	24	Contemplation	40	49	Troy	72	74	<i>Plymouth</i> No. 96 Page 94		
Enfield	36	45	Walsal	34	43	Flavel	66	71	<i>Particular Metres.</i>			<i>As the old 50th, in the Flat Key.</i>		
Exhortation	24	37	Why weepst thou	29	40	Greenwich	47	55	<i>As the 148th, in the Sharp Key.</i>			<i>Admonition</i> No. 95 Page 93		
Jordan	21	31	Wilmington	26	38	Madison	39	48	Augusta	No. 87	Page 85	<i>As old 149th, in the Sharp Key.</i>		
Majesty	3	19	Windfor	28	40	Mortality	62	67	Edenton	84	82	<i>St. Michael's</i> No. 98 Page 96		
Mear	1	17	<i>Long Metres in the Sharp Key.</i>			Newport	63	68	Franklin	85	83	<i>A set Piece in the Sharp Key.</i>		
Montgomery	13	28	Angels' Hymn	No. 68	Page 72	Providence	51	59	Lenox	83	82	<i>Denmark</i> No. 100 Page 100		
Morris	23	36	Bath	67	72	Ruffia	45	53	Temple	88	85	<i>ANTHEMS.</i>		
Newark	37	46	Bridgewater	43	51	Smithfield	44	52	<i>As the 148th, in the Flat Key.</i>			<i>In the Sharp Key.</i>		
New Jerufalem	10	25	Bristol	55	62	Windham	56	63	<i>Delight</i> No. 82 Page 81			<i>Arise, shine, O Zion</i>		
Ocean	5	21	Castle Street	61	66	Woburn	42	50	<i>Ellington</i> No. 86 Page 84			<i>No. 101 Page 104</i>		
Sherburne	7	23	Devotion	49	57	<i>Short Metres in the Sharp Key.</i>			<i>As the 122d, in the Sharp Key.</i>			<i>The Lord is risen indeed</i>		
St. Martin's	20	33	Dominion	46	54	Christ'n Soldier	No. 77	Page 78	<i>Amity</i> No. 89 Page 87			<i>No. 99 Page 97</i>		
Thirty-Fourth	6	22	Gardiner	38	47	Concord	74	76	<i>Friendship</i> No. 90 Page 88			<i>In the Flat Key.</i>		
Victory	15	30	Gratitude	58	64	Coventry	80	80	<i>As the 113th, in the Flat Key.</i>			<i>It is better to go</i> No. 102 P. 112		
Winter	12	27	Harvey	65	70	Doomsday	69	73	<i>Friendship</i> No. 92 Page 90					
<i>Common Metres in the Sharp Key.</i>			Italy	59	65	Harmony	81	80	<i>Greenfield</i> No. 91 Page 89					
Bangor	No. 30	Page 41	Kimbolton	60	66	Lisbon	70	73						
Camden	25	38	Monticello	41	50	Newburgh	76	77						
Cypres	31	41	Musie	64	69									

A plain and concise INTRODUCTION to PSALMODY, expressly calculated for the Use of SINGING SCHOOLS.

THE GAMUT.

Treble. G in alt. The parts separated.

Counter

Tenor.

Bass.

The diagram illustrates the Gamut across four staves: Treble, Counter, Tenor, and Bass. Notes A through G are placed on the lines and spaces of each staff. Lines connect the notes across staves to show unisons and octaves. For example, G is the fourth space in Bass, the second line in Tenor, the first space in Counter, and the second line in Treble. The notes are arranged in a way that shows the relationship between the parts, with G being the highest note and A the lowest.

The above scale exhibits at one view the situation of the four parts with regard to each other. G the fourth space in Bass, is an unison with G the second line in Tenor and first space in Counter; F the upper line in Tenor, is an unison with F the fourth space in Counter and first space in Treble, &c.

Characters.

Explanation.

Examples.

Stave

Musical Letters

F Cliff

G Cliff

C Cliff

B



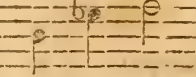
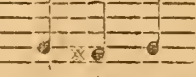

Is the lines and spaces whereon music is written.

Give names to the lines and spaces of a stave, and indicate so many different sounds, one above another. See the Gamut.

Denotes that the line on which it stands is F. It is used in Bass only.

Denotes that the line on which it stands is G. It is used in Tenor and Treble.

Denotes that the line on which it stands is C. It is used in Counter.

Characters.	Explanation.	Examples.
Ledger-line —	Is used when notes ascend or descend beyond the stave.	
Phrase {	Joins those parts which move together.	
Flat b	At the left hand of any note, sinks it half a tone.	
Sharp *	At the left hand of any note, raises it half a tone.	
Natural †	At the left hand of any note, influenced by a flat or sharp, restores it to its primitive sound.*	

* Flats and sharps, when set on any of the letters just by the cliff, have influence on all notes standing on such letter, until you come to a change of key or a close (except such notes as are restored to their primitive sound by a natural) and when so used, are called governing flats and sharps; but when used to affect particular notes, are called accidental flats and sharps.

Sol-fa ing.

The names and order of the fingering syllables are as follows :

Ascending, mi, fa, sol, la, fa, sol, la, mi ;†

Descending, mi, la, sol, fa, la, sol, fa, mi.

The natural place for mi is in	B.
If B be flat b mi is in	E.
If B and E be b mi is in	A.
If B, E, and A be b mi is in	D.
If B, E, A, and D be b mi is in	G.
If F be sharp * mi is in	F.
If F and C be * mi is in	C.
If F, C, and G be * mi is in	G.
If F, C, G, and D be * mi is in	D.

Examples.

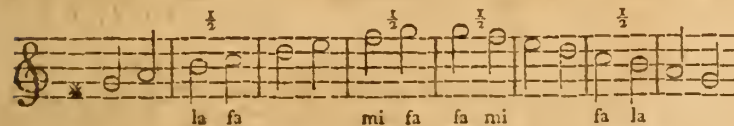
Natural.	B b	B & E b	B, E, & A b	B, E, A, & D b
				
Mi in B.	Mi in E.	Mi in A.	Mi in D.	Mi in G.
F *	F & C *	F, C, & G *	F, C, G, & D *	
				
Mi in F.	Mi in C.	Mi in G.	Mi in D.	

† These syllables, when sung, are pronounced, mee, faw, sole, la w.

Tones and Semitones.

In every octave there are five tones and two semitones. One semitone is between mi and fa, and the other between la and fa.

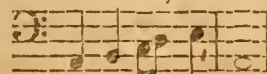
Example.



Sharp Key.



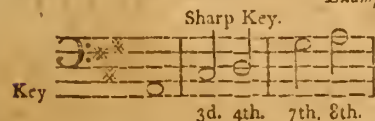
Flat Key.



A Key Note is the last note in the Bass, and is always on the letter next above or next below the place of the mi: if above, it is a major or sharp key; if below, it is a minor or flat key.*

* All music is composed in one or the other of these two keys. Their difference consists in the different situation of the semitones in the octave, of which the key note is the foundation. In a sharp key the semitones are between the 3d and 4th and between the 7th and 8th; in a flat key they are between the 2d and 3d and between the 5th and 6th.

Examples.

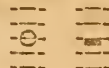


Time.

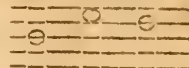
Notes. Rests.

Examples.

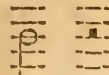
Semibreve



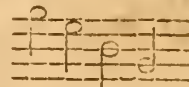
Is the longest note, and is equal to two minims.



Minim



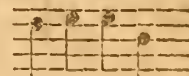
Is half a semibreve, and is equal to two crotchets.



Crotchet



Is one fourth of a semibreve, and is equal to two quavers.



Quaver



Is one eighth of a semibreve, and is equal to two semiquavers.



Semiquaver



Is one sixteenth of a semibreve, and is equal to two demisemiquavers.



Demisemiq'r



Is one thirty-second part of a semibreve, and is the shortest note.



Characters.	Explanation.	Examples.
Point of Addition	Makes a note half as long again. So a pointed semibreve is equal to three minims, &c.	
Figure of Diminution 3	Reduces three notes of any kind to the time of two of the same kind.	
Bar	Divides the time into equal parts, according to the different moods.	
Bar Rest	Fills a bar in all the moods of time.	

The Moods of Common Time.

Adagio	Is a slow movement, with four beats in a bar, and a semibreve for its measure note.*	
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* That note which of itself fills a bar, in any mood of time, is called the *measure note* of that mood, and every bar must contain that or other notes or rests which make up the same quantity of time.

Characters.	Explanation.	Examples.
Largo	Is a quicker movement, with four beats in a bar,† and a semibreve for its measure note.	
Allegro	Is a slow † movement, with two beats in a bar, and a semibreve for its measure note.	
2 from 4	Is a quick movement, with two beats in a bar, and a minim for its measure note.	

The Moods of Triple Time.

3 to 2	Is a slow movement, with three beats in a bar, and a pointed semibreve for its measure note.	
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† Sometimes, when the music consists chiefly of slow notes, it is performed with but two beats in a bar.

‡ The term *Allegro* implies quick; and crotchets in the Allegro mood should be performed nearly as quick as quavers in the Adagio; but the words slow and quick, in this explanation of the moods, are used with reference to the beats.

Characters.	Explanation.	Examples.
3 from 4	Is a quicker movement, with three beats in a bar, and a pointed minim for its measure note.	
3 from 8	Is a very quick movement, with three beats in a bar, and a pointed crotchet for its measure note.	

The Moods of Compound Time.

6 to 4	Is a slow movement, with two beats in a bar, and a pointed semibreve for its measure note.	
6 from 8	Is a quicker movement, with two beats in a bar, and a pointed minim for its measure note.*	

* In common and compound time the first half of every bar is beat with a falling and the other half with a rising hand; but in triple time two thirds are beat falling and one third rising. The letters, *f*, *r*, in the above examples, show when the hand must fall and when rise.

Characters.	Explanation.	Examples.
Choofing Notes	Are but one of them fung with the same voice.	
Slur	Ties such notes as are fung to one syllable.†	
Double Bar or	Shows the end of a strain or line.	
Repeat	Denotes that the following part of the strain may be repeated.‡	
Double Ending	The first is fung before repeating, and the second after; and when tied together, both are fung the second time.	
Direct	Shows the place of the succeeding note.	
Clofe	Shows the end of a tune.	

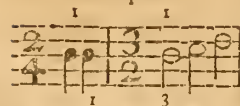
† When notes are joined thus they should be fung to one syllable, although the slur is omitted.

‡ A dotted double bar also denotes a repetition of the music. This character denotes a repetition of words.

Graces.

Examples.

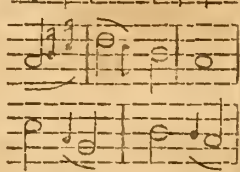
Accent is a certain force of sound, which when a bar consists of two or three equal parts is on the first, when of four it is on the first and third, when of six it is on the first and fourth.



Transition is a graceful sliding from one sound to another, leaning on the intermediate sounds.



Apoggia-
turas Show how to arrive gracefully to the note next following.



Trill Implies a graceful shaking of the voice while sounding the note over which it stands.



Marks of
Distinction ||| Imply a distinct pronunciation.



Hold ○ Implies a continuation of the sound of a note beyond its proper time.



Concords and Discords.

A TABLE of all the Intervals contained in an Octave, both Concords and Discords, with the number of Semitones in each Interval.

Number of Semitones.	Names of the Intervals.	
12	octave or 8th	a perfect concord.
11	major seventh	} discords.
10	minor seventh	
9	major sixth	} imperfect concords.
8	minor sixth	
7	major fifth	a perfect concord.
6	{ minor fifth major fourth }	a very imperfect concord.
5	minor fourth	a discord.
4	major third	} imperfect concords.
3	minor third	
2	major second	} discords.
1	minor second	
0	unison	the most perfect concord.

Example in Notes.

Semitones	1	2	3	4	5	6	6	7	8	9	10	11	12
Intervals	2d.		3d.		4th.		5th.		6th.		7th.		8th.

Explanation of some of the Terms used in Music.

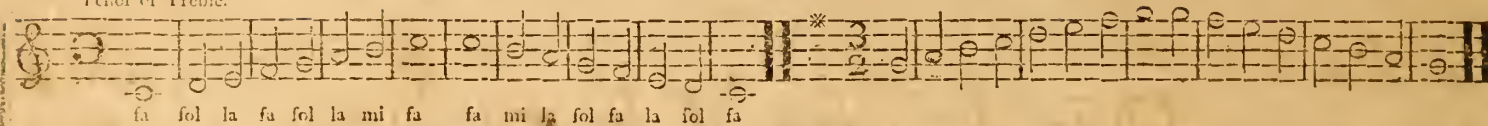
ACCOMPANIMENT, an instrumental part to accompany a vocal one.	Da Capo, or D. C. conclude with the first strain.	Quartetto, music in four parts.
Adagio, or Ado. very slow.	Diatonic Scale, the common scale of music.	Recitative, or Recit. a style of music which resembles speaking.
Affettuoso, or Affeto. tenderly, affectionately.	Diminuendo, diminishing in sound.	Secundo, the second part.
Air, the leading part, the principal melody.	Divoto, devoutly, solemnly.	Semitone, half a tone.
Alla-breve, a movement that has two or more semibreves in a bar.	Dirge, a funeral piece of music.	Solo, one part alone.
Allegretto, moderately brisk, not so quick as Allegro.	Duetto, or Duett, music in two parts.	Symphony, or Sy. instrumental music.
Allegro, or Allo. quick.	Forte, For. or F. loud.	Tallo Solo, or T. S. play no chords.
Alto, or Altus, the Counter.	Fortissimo, or Fortiso. very loud, most loud.	Thorough Bass, an instrumental Bass, usually figured.
Amoroso, tenderly.	Fugue, music in which the parts succeed in imitation of each other.	Tempo, time.
Andante, distinctly and exactly.	Grave, heavy, solemn.	Tempo Ordinario, ordinary time.
Andantino, not so slow as Andante.	Gratioso, graceful.	Trio, music in three parts.
Bis, perform the passage twice.	Largo, slow, but quicker than Adagio.	Tutti, or Tut. full harmony.
Breve, an ancient note ($\parallel C \parallel$) equal to two semibreves.	Larghetto, not so slow as Largo.	Verse, one finger to each part.
Cadence, a kind of middle close.	Moderato, or Mod. moderately.	Vigorous, with energy.
Chorus, all parts full.	Octave, an interval of eight notes.	Vivace, gay, quick, and lively.
Chromatic, music that moves by semitones.	Organo, the organ part.	Voce Solo, a single voice.
Crescendo, increasing in sound.	Piano, Pia. or P. soft.	Voluntary, an extempore performance on the organ or other instrument.
	Pianissimo, or Pianis. very soft, most soft.	
	Presto, very quick.	
	Primo, the first part.	

The Eight Notes, or Lessons for Learners.

LESSON I. Major Key of C. Common Time.

LESSON II. Major Key of G. Triple Time.

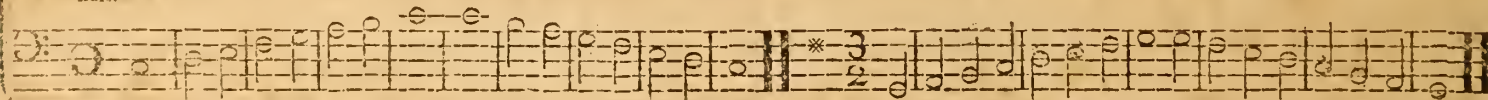
Tener or Treble.



Counter.

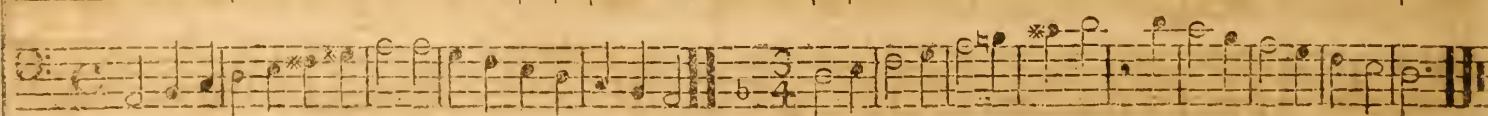
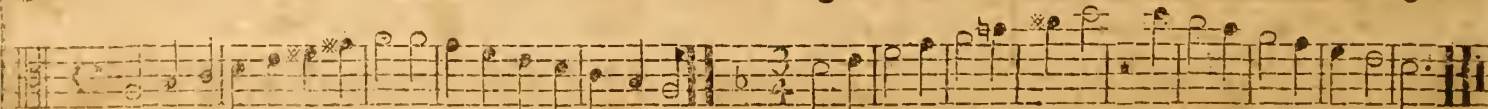
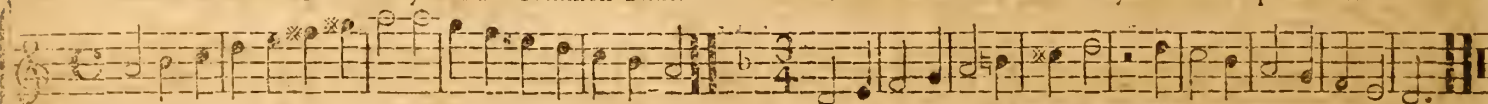


Bass.



LESSON III. Minor Key of A. Common Time.

LESSON IV. Minor Key of D. Triple Time.



A

Choice Collection of Sacred Music.

No. 1.

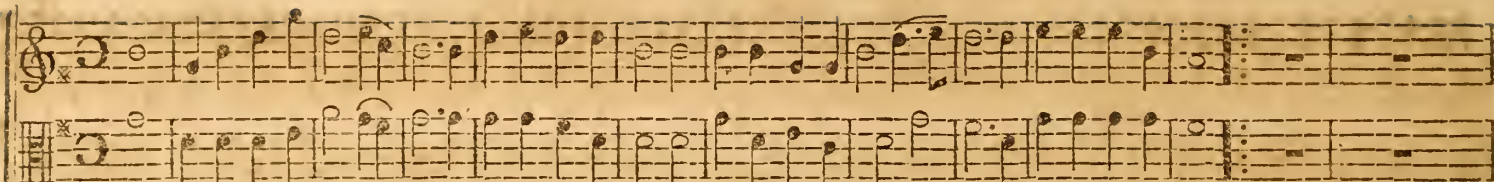
Mear. C. M.

Hymn 13, Book III.

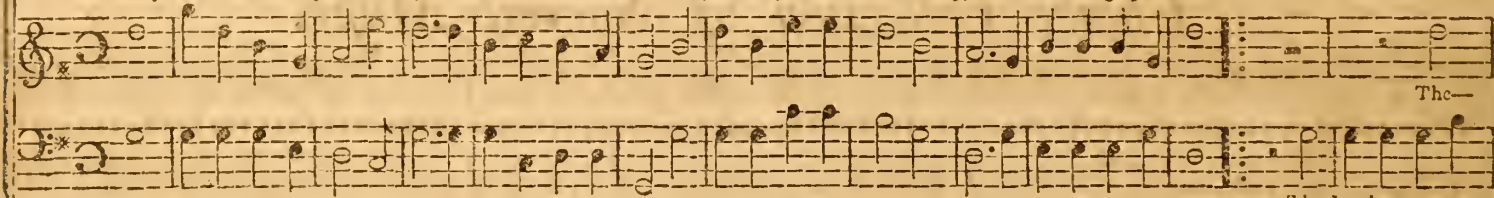
The musical score is written on four staves. The first two staves are for the vocal melody, with the first staff in treble clef and the second in alto clef. The last two staves are for the piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The time signature is 3/2. The key signature has one sharp (F#). The lyrics are written below the staves.

How sweet and awful is the place, With Christ within the doors, While ever - lasting love displays The choicest of her stores!

C

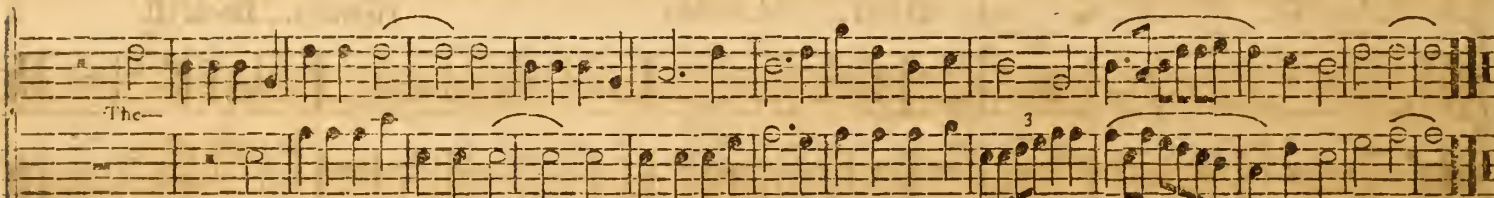


Why did the nations join to slay The Lord's anointed Son? Why did they cast his laws away, And tread his gospel down?



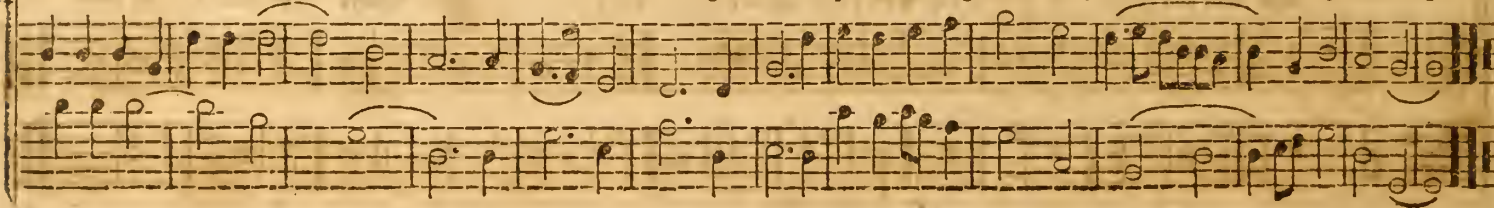
The—

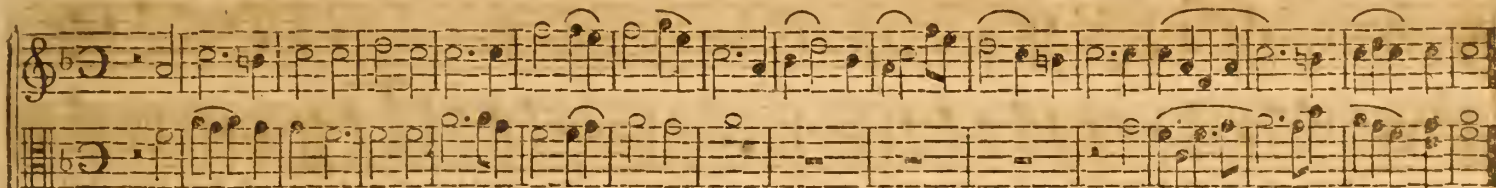
The Lord—



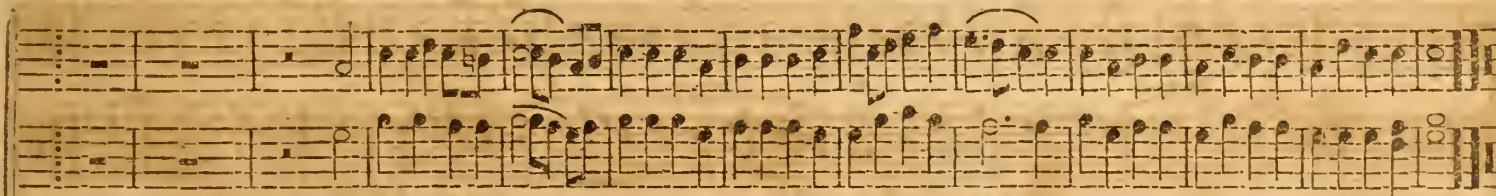
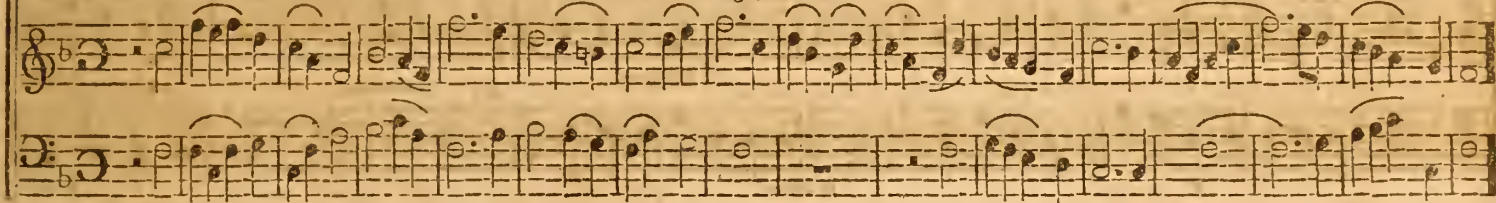
The—

The Lord, who sits above the skies, Derides their rage below; He speaks with vengeance in his eyes, And strikes their spirits through.

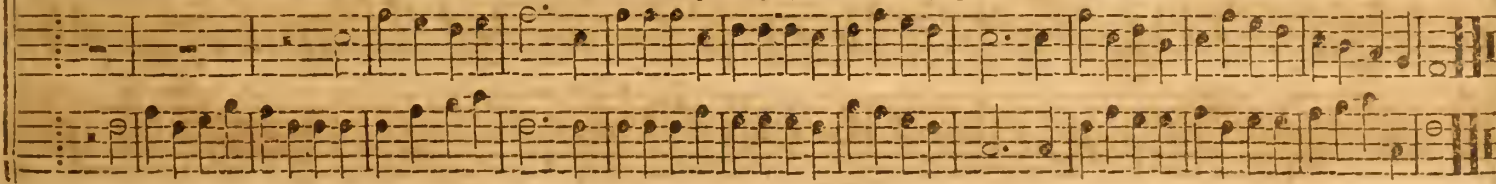




The Lord descended from above, And bow'd the heavens most high, And underneath his feet he cast The dark - - - nefs of the sky.



On cherubs and on cherubims Full royally he rode, And on the wings of mighty winds Came flying all abroad. And on—



Ye sons of pride, that hate the just, And trample on the poor, When death has bro't you down to dust, Your pomp shall

When— Your—

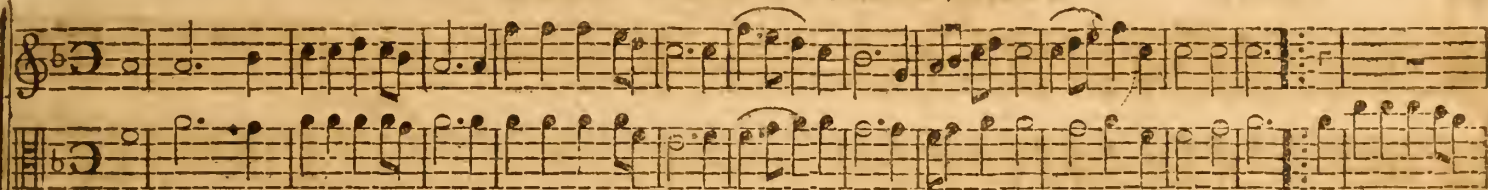
When— Your—

Your— When—

rife no more. When death has bro't you down to dust, Your pomp shall rise no more.

When— Your—

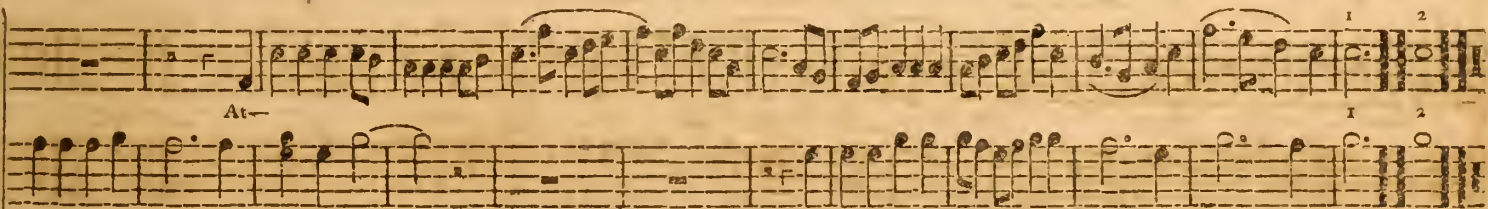
When—



Thy works of glory, mighty Lord, Thy wonders in the deeps, The sons of courage shall record, Who trade in floating ships. At thy command the



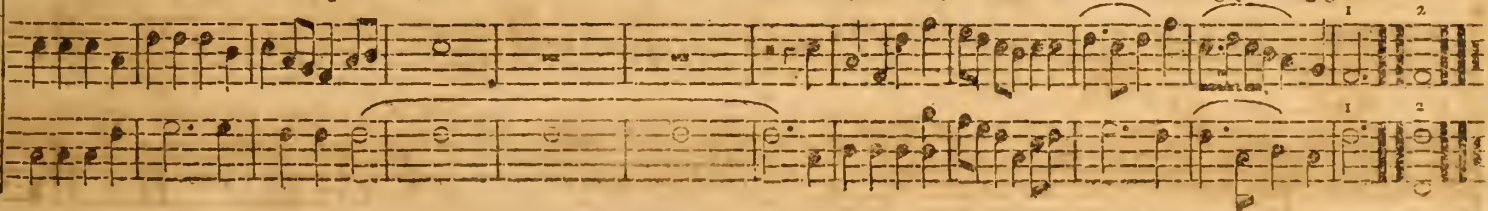
At—



At—

winds arise, And swell the tow'ring waves;

The men, astonish'd, mount the skies, And sink in gap - - ing graves.



The—

Through all the changing scenes of life, In trouble and in joy, The—

The praises of my God shall still, The

The—

The— My heart, My heart—

The— My heart and tongue employ, My heart and tongue employ.

praises of my God shall still

1 2

1 2

1 2

1 2

The angel—

While shepherds watch'd their flocks by night; All seated on the ground,

The angel of the Lord came down, And glo - ry

The angel— And

The angel— And

And— The angel—

shone around, And glo - - - ry shone around, The angel of the Lord came down, And glory shone around:

glo - - - ry— The angel— And—

glo - - - ry— The angel—

Thy words the raging winds control, And rule the boist'rous deep; Thou mak'st the sleeping billows roll, The rolling billows sleep, The rolling billows sleep.

No. 9.

Coronation. C. M.

Hymn 87, Hartford Selection.

O. H. 1793.

Bring forth the royal diadem,

All hail the pow'r of Jesus' name, Let angels prostrate fall, And crown him Lord of all, Bring forth the royal diadem, And crown him Lord of all.

Bring forth—

The New Jerusale[m] comes down, A - - - dorn'd
 From the third heaven, where God resides, That holy, happy place,
 The New Jerusa-
 The New Jerusale[m] comes down, A - - - dorn'd with
 The New Jeru - salem comes down, A - - - dorn'd with shining grace,
 with shining grace, The New Jeru - salem comes down, -
 lem comes down, A - - dorn'd with shining grace, Adorn'd with shining grace, Adorn'd with shining grace.
 shining grace, The New -
 The New -

Over the heavens—

With songs and honours founding loud, Ad - dress the Lord on high; Over the heavens he

Over the heavens he spreads his cloud, And waters veil the

Over—

And waters— He sends—

spreads his cloud, And waters veil the sky. He sends his show'rs of blessings down, To cheer the plains be - - low; He

sky, And wa - - - ters veil the sky. He sends—

He makes— He makes—

makes the grafs the mountains crown, And corn in vallies grow, He makes the grafs the mountains crown, And corn in vallies grow, And—

He makes— He makes—

No. 12.

Winter. C. M.

Pfalm 147, ver. 5.

A. S. B. 1785.

His hoary froſt, his fleecy ſnow, Deſcend and clothe the ground; The liquid ſtreams forbear to flow, In icy fetters bound

Early, my God, without delay, I haste to seek thy face; My thirsty spirit fains a - - - way, With-

So— Long for a

out thy cheering grace. So pilgrims on the scorching sand, Beneath a burning sky,

So— So—

So pilgrims— So—

cooling stream at hand, Long—

Long for a cooling stream, Long for a cooling stream at hand, Long for a cooling stream at hand, And they must drink or die.

Long for a cooling stream at hand,

Long for—

This musical score is for a hymn. It consists of five staves. The first staff begins with the lyrics 'cooling stream at hand, Long—'. The second staff continues with 'Long for a cooling stream, Long for a cooling stream at hand, Long for a cooling stream at hand, And they must drink or die.' The third staff has the lyrics 'Long for a cooling stream at hand,'. The fourth staff begins with 'Long for—'. The music is written in a single melodic line on a five-line staff, with various note values and rests.

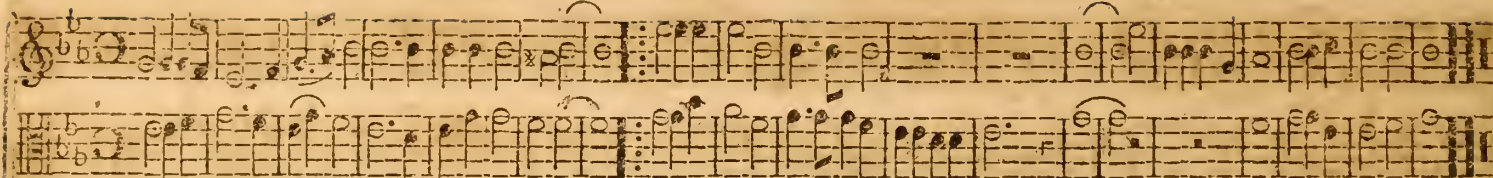
No. 14.

Colchester. C. M.

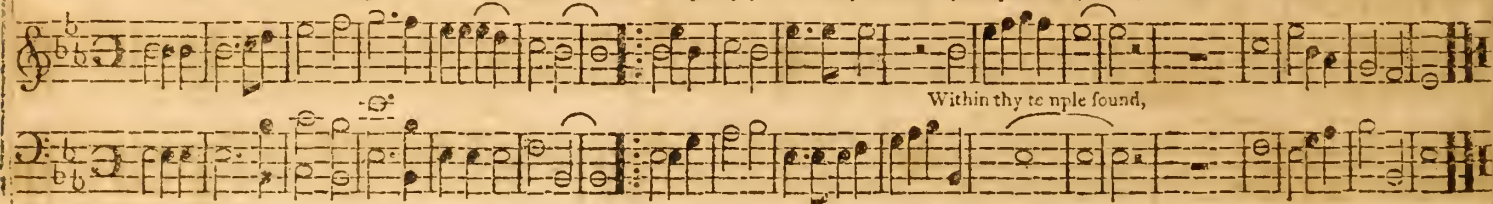
Pfalm 84.

My soul, how lovely is the place 'To which thy God resorts! 'Tis heaven to see his smiling face, Though in his earthly courts.

This musical score is for a hymn. It consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The second staff is in bass clef with the same key signature and time signature. The third staff is in treble clef with the same key signature and time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are 'My soul, how lovely is the place 'To which thy God resorts! 'Tis heaven to see his smiling face, Though in his earthly courts.'



Now shall my head be lifted high, Above my foes around, And songs of joy and victory Within thy temple sound, sound, Within— Within—



Within thy temple sound,

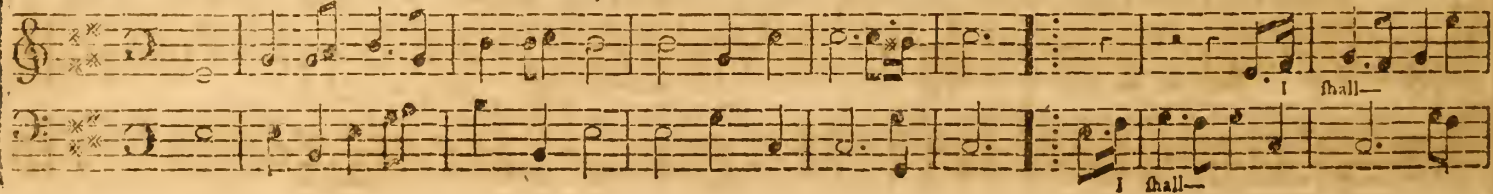
No. 16.

Desired Rest. C. M.

C. H. 1804.



And if I should be lifted up, And suffer on the tree,



I shall—

I shall—

1 shall—

shall become the ground of hope, And draw all men to me, And draw all men to me.

1 2

1 2

No. 17.

Bray. C. M. Hymn 20, Book I.

Awake, my heart, arise my tongue, Prepare a tuneful voice; In God, the life of all my joys, Aloud will I re - - joice, Aloud will I rejoice.

Moderato.

Life, like a vain amusement, flies, A fable or a song; By swift degrees our nature dies, Nor

By swift— By swift—

By swift— By swift—

By swift degrees our nature dies, our nature dies, Nor can our joys be long.

can our joys be long.

By swift degrees our nature dies, By swift degrees our nature dies, Nor can our joys be long.

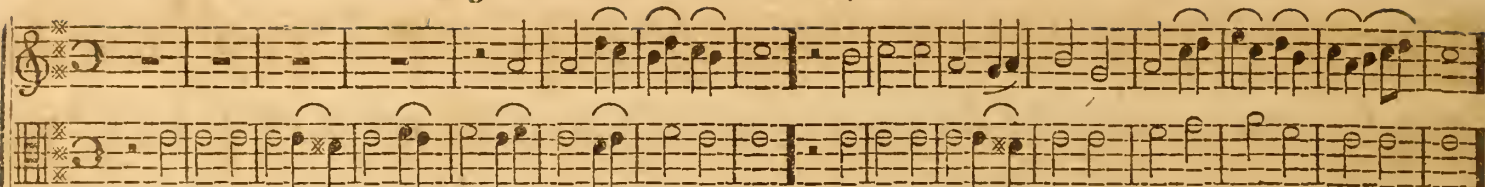
Save me, O God! the swelling floods Break in upon my soul: I sink, and sorrows o'er my head Like mighty waters roll.

I sink— Like—

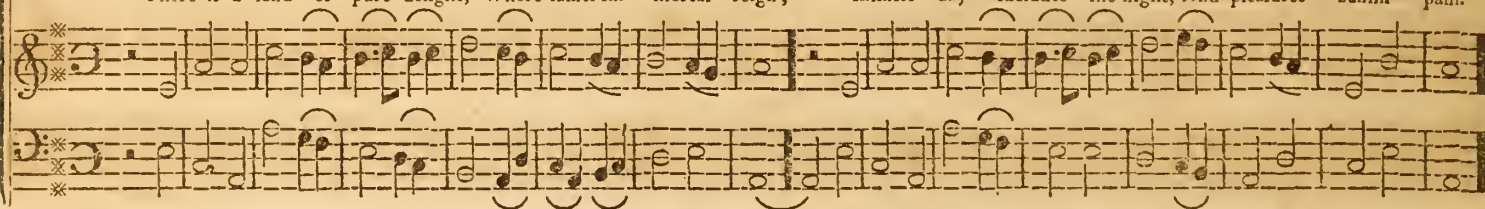
I sink— Like—

Let all the heathen writers join To form one perfect book, Great God, when once compar'd with thine, How mean their writings look!

E

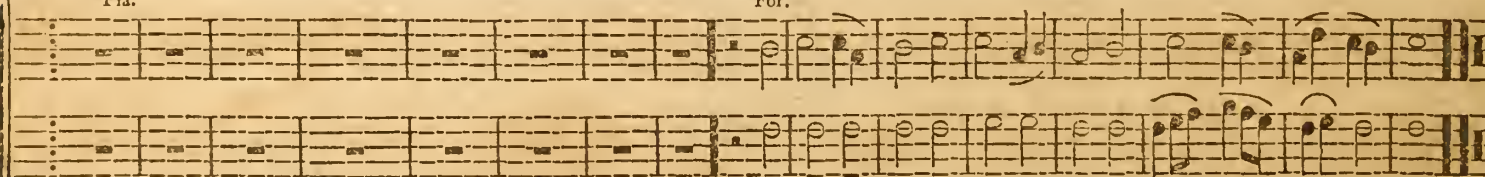


There is a land of pure delight, Where saints im - mortal reign; Infinite day excludes the night, And pleasures banish pain.

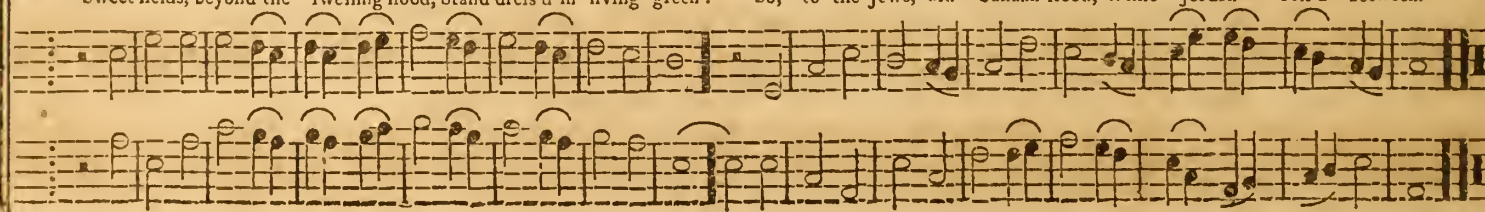


Pia.

For.



Sweet fields, beyond the swelling flood, Stand drefs'd in living green: So, to the Jews, old Canaan flood, While Jordan roll'd between.



Oh, if my soul was form'd for woe, How would I vent my sighs! Repentance should like rivers flow From both my streaming eyes. 'Twas for my sins my

'Twas for—
dearest Lord Hung on the cursed tree, Hung—
for — And groan'd—
And groan'd—

And whilst—

Were I in heaven without my God, 'Twould be no joy to me; And whilst this earth is my a—

And whilst— And

And whilst— I long—

And whilst—

bode, I long for none but thee, And whilst this earth is my abode, I long for none but thee.

whilst— I long— I long—

I long— And whilst—

Ye na - - tions round the north - - ern sea, Rejoice, the Sa - - viour reigns;

His word—

His word—

His word, like fire, prepares his way, And mountains melt to plains, And mountains melt to plains.

word— His word—

Out of the deeps of long distress, The borders of despair, I sent my cries to seek thy grace, My groans to move thine

Pia.

For.

No. 26.

Wilmington. C. M.

ear, My groans to move thine ear, My groans to move thine ear. Time, like an ever rolling stream, Bears all its sons a-

They fly—

way; They fly, forgotten, as a dream Dies at the op'n - - ing day.

They fly— They fly—

They fly— They fly—

No. 27.

Plymouth. C. M.

Psaln 4.

Lord, thou wilt hear me when I pray; I am for - ever thine; I fear before thee all the day, Nor would I dare to sin.

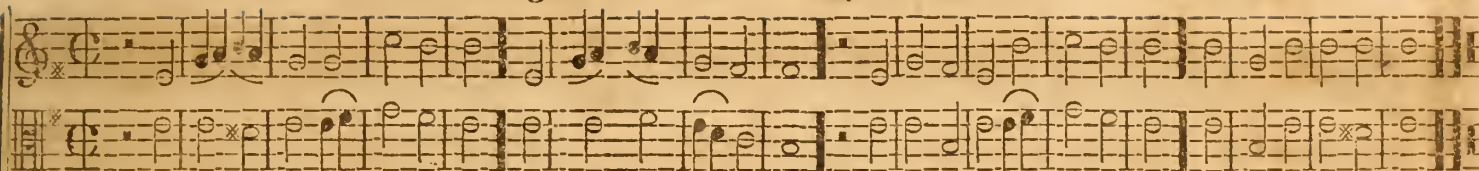
I from the Rock of Adam came, Unholy and unclean; All my o-ri-ginal is shame, And all my nature sin.

No. 29.

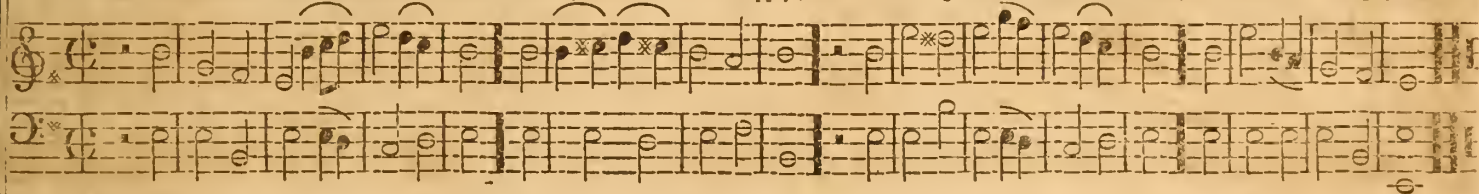
Why Weepest Thou? C. M.

O. H. 1800. †

Why, O my soul, why weepest thou? Tell me from whence arise Those briny tears, that often flow, Those groans, that pierce the skies, Those groans—



Lord, what a wretched land is this, That yields us no supply; No cheering fruits, no wholesome trees, Nor streams of living joy!

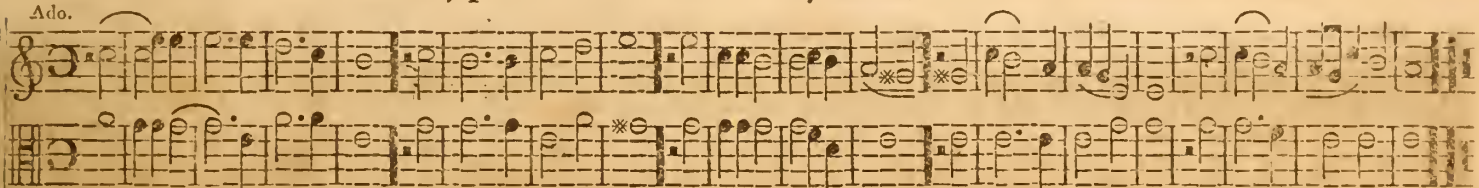


No. 31.

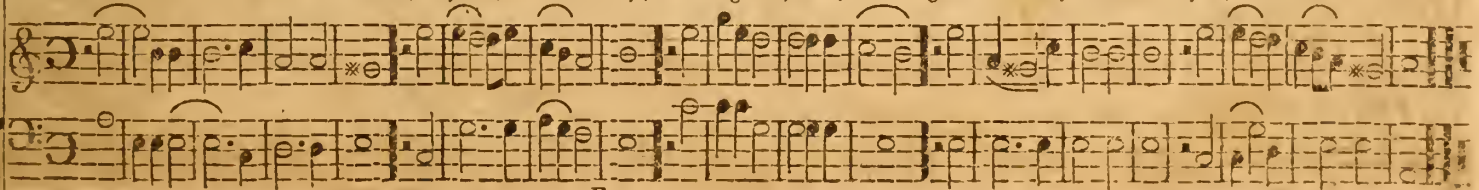
Cyprefs. C. M. Hymn 63, Book II.

C. H. 1795.

Ado.



Hark! from the tombs, a doleful sound; My ears, attend the cry; Ye living men, come, view the ground Where you must shortly lie, Where—



Fia. For.

Shepherds, rejoice, lift up your eyes, And send your fears away, And send your fears away; News from the region of the skies!

Fia. For.

No. 33. Dryden. C. M.

Sa-va-tion's born to-day, Sa-va-tion's born to-day!

My soul, come, meditate the day, And think how

near it stands, When you must quit this house of clay, And fly to unknown lands, And fly to unknown lands.

This musical score is for a hymn. It consists of three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, hymn-like style with many eighth and sixteenth notes. The lyrics are written below the first staff. The second and third staves continue the melody. The third staff ends with a double bar line and repeat dots.

No. 34.

Walfal. C. M. Psalm 22.

†

Largo.

Now from the roaring lion's rage, O Lord, protect thy Son; Nor leave thy Darling to engage The pow'rs of hell alone.

This musical score is for a hymn. It consists of three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, hymn-like style with many eighth and sixteenth notes. The lyrics are written below the first staff. The second and third staves continue the melody. The third staff ends with a double bar line and repeat dots.

Each pleasure—

How vain are all things here below! How false, and yet how fair!

Each

Each pleasure—

Each pleasure—

pleasure hath its poison too, And every sweet a snare! Each pleasure hath its poison too, And every sweet a snare!

I 2

I 2

I 2

I 2

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and includes a piano accompaniment. The lyrics are: "How vain are all things here below! How false, and yet how fair! Each pleasure hath its poison too, And every sweet a snare! Each pleasure hath its poison too, And every sweet a snare!" The score features various musical notations including treble and bass clefs, time signatures, and dynamic markings.

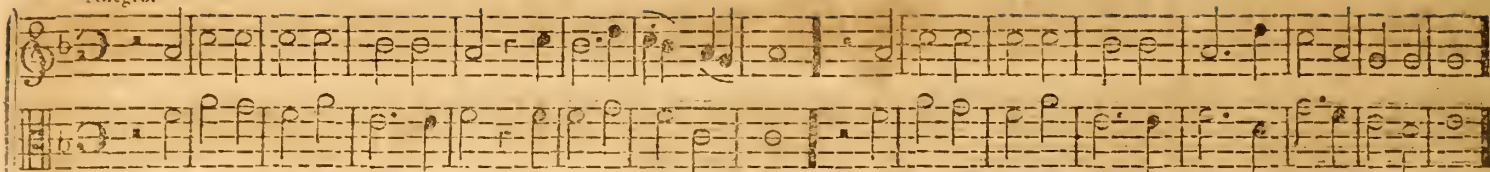
Before the rosy dawn of day, To thee, my God, I'll sing; Awake, my soft and tuneful lyre, Awake, each charming string; A-

The first system of the musical score for 'Enfield' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, melodic style with many eighth and sixteenth notes. The lyrics are written below the staves, with the first line of the system ending with a dash.

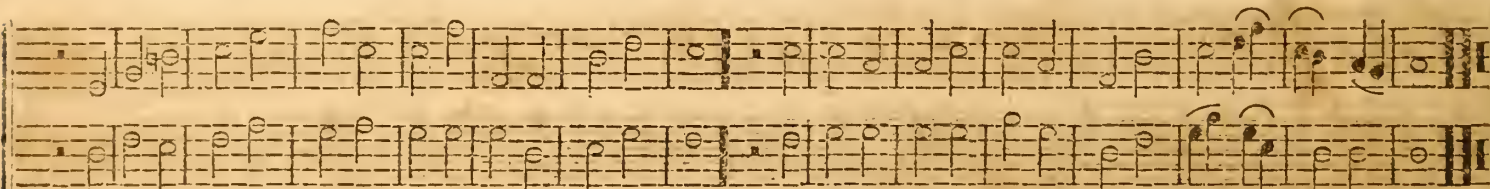
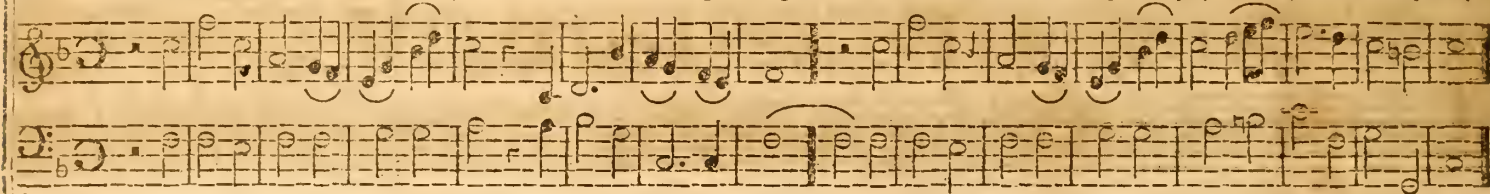
wake, and let thy flowing stream Glide thro' the midnight air, While high amidst her silent orb The silver moon rolls clear.

The second system of the musical score continues the melody. It also consists of two staves in treble and bass clefs with a key signature of one sharp and common time. The lyrics continue below the staves, with the second line of the system ending with a period. The music features some repeat signs and first/second endings marked with '1' and '2'.

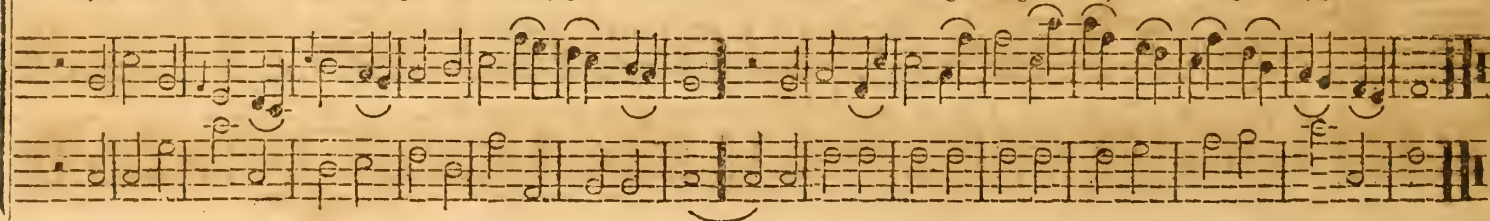
Allegro.

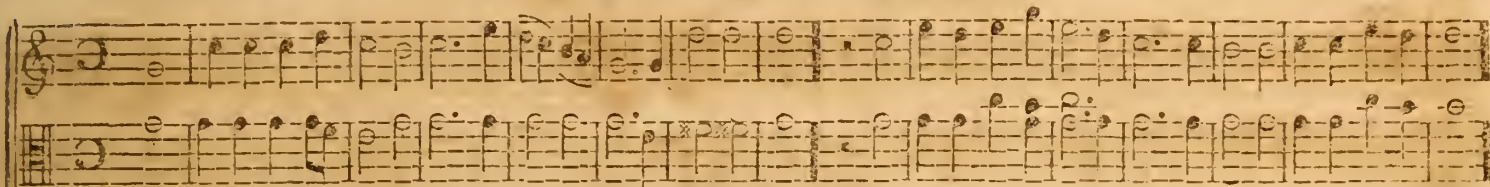


O for a shout of sacred joy To God the sovereign King! Let every land their tongues employ, And hymns of triumph sing.

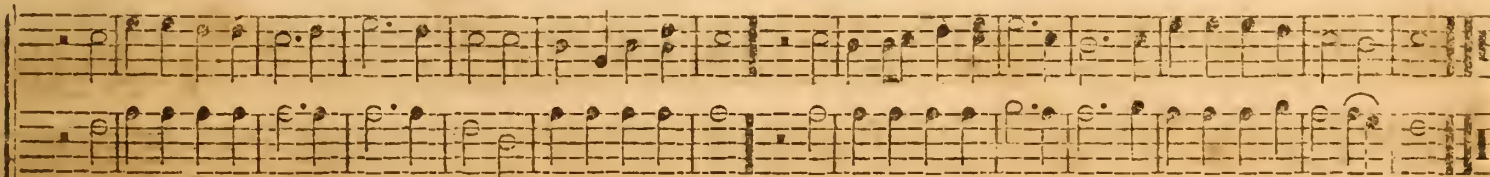
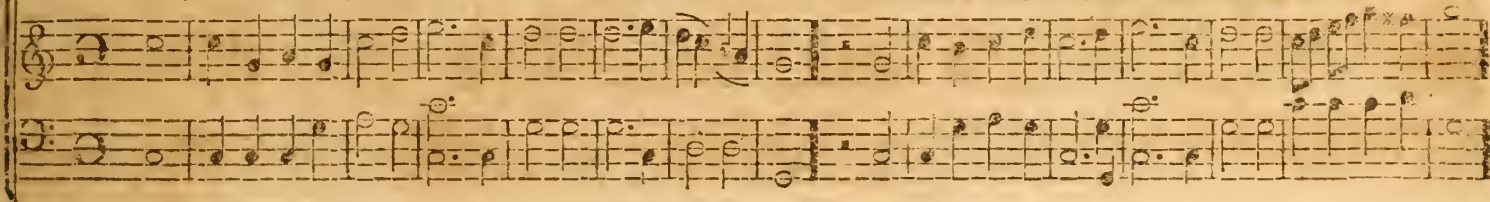


Jesus, our God, ascends on high! His heavenly guards around, Attend him rising through the sky With trumpets' joyful sound.

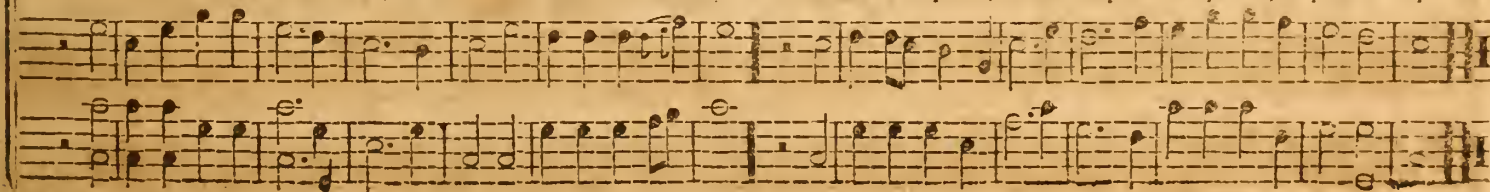


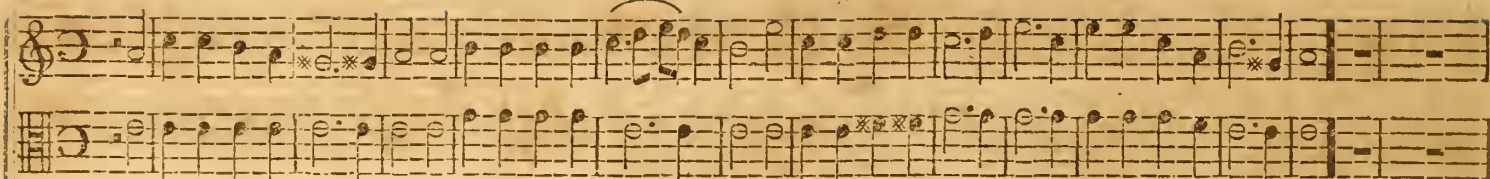


Come, let our voices join to raise A sacred song of solemn praise: God is a sovereign King, rehearse His honor in exalted verse.

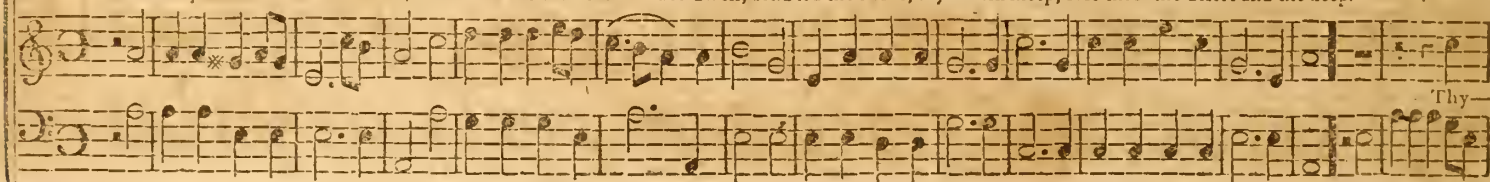


Come, let our souls address the Lord, Who fram'd our natures with his word: He is our shepherd; we the sheep His mercy chose, his pastures keep

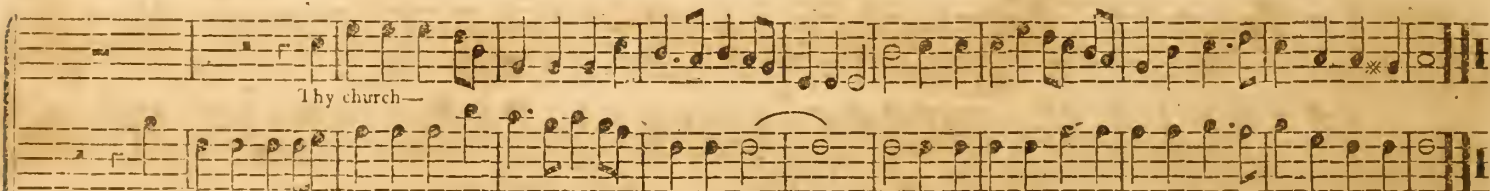




Great Shepherd of thine Is - ra - el, Who didst between the cherubs dwell, And led the tribes, thy chosen sheep, Safe thro' the desert and the deep.



Thy—
Thy church—



Thy church—

Thy church is in the desert now. Shine from on high, and guide us through ; Turn us to thee, thy love restore, We shall be sav'd, and sigh no more.



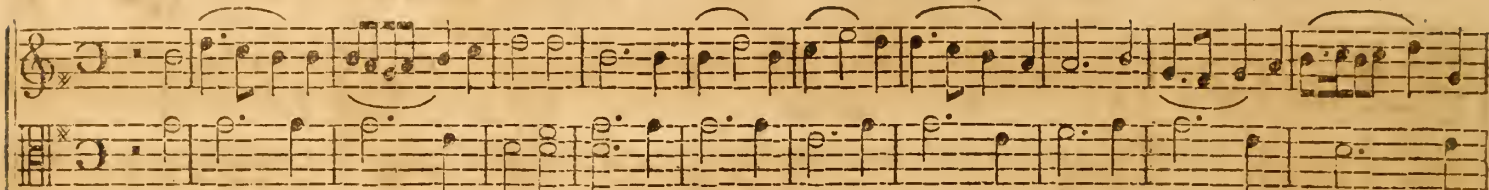
Lord, we are blind, we mortals, blind, We can't behold thy bright abode; O!

To glance—

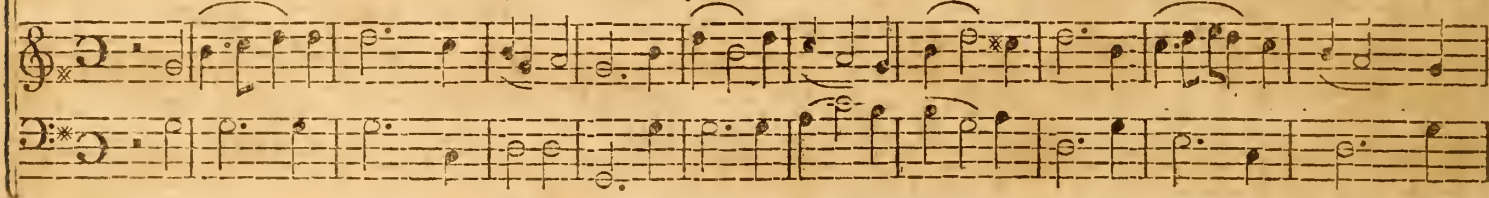
'tis beyond a creature mind, To glance a thought half way to God, To glance a thought half - way to God.

O 'tis—

G



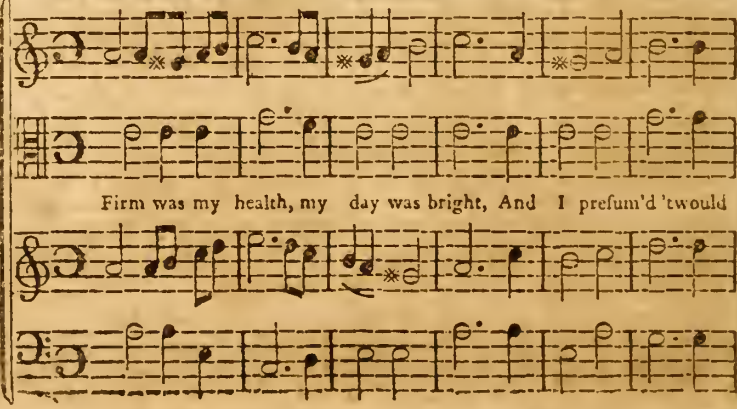
The world's foun - da - - tions by his hand Are poi'd, and shall for - - e - - ver stand; He binds the o - - cean



No. 42. Woburn. L. M. Psalm 30.



in his chain, Left it should drown the earth again.



Firm was my health, my day was bright, And I presum'd 'twould

ne'er be night; Fondly I said within my heart, Pleasure and peace shall ne'er depart.

Pleasure and peace—

No. 43.

Bridgewater.

L. M.

Psaln 95, B. & T.

C. C. 1782.

O come, loud anthems let us sing, Loud thanks to our almighty King; For we our voices high should raise, When our salvation's Rock we praise.

For we—

When—

This life's a dream, an empty show ; But the bright world to which I go Hath joys substantial and sincere ; When shall I 'wake and find me there !

My flesh— Then burst—

My flesh shall slumber in the ground, Till the last trumpet's joyful sound ; Then

My flesh— Till the—

My flesh— Then burst— Then burst—

Then burst—

burst—the chains with sweet surprise, And in my Saviour's image rise. Then burst—

Then burst— Then burst—

Then burst—

No. 45.

Ruffia. L. M.

Pfalm 62, ver. 3.

A. M. M. 1786.

Laid in—

False are the men of high degree, The baser sort are vanity ; Laid in the balance, both appear Light as a puff of empty air.

Laid in— Light—

Laid in— Light—

Mod.

His kingdom—

Jefus shall reign where'er the fun Does his fucceffive journies run; His

His kingdom—

His kingdom—

His kingdom— from shore to shore,

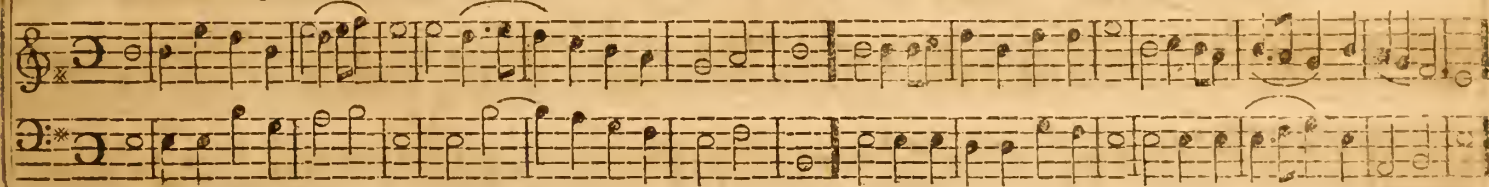
kingdom fretch from shore to shore, Till moons shall wax and wane no more, His-kingdom fretch from shore to shore, Till moons shall wax and wane no more.

His kingdom— His kingdom—

His kingdom— His kingdom—

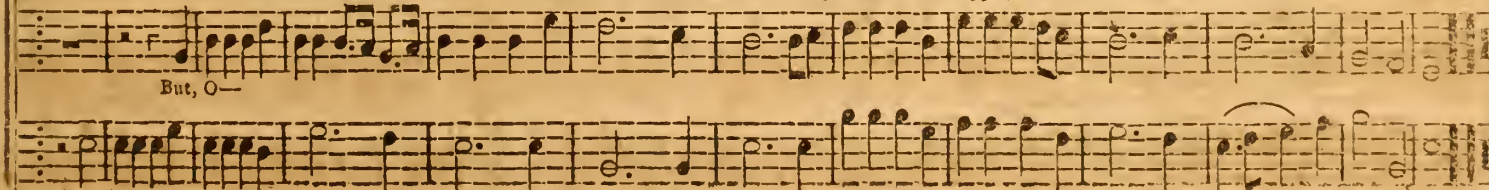


Lord, what a thoughtless wretch was I, To mourn, and murmur, and repine, To see the wicked plac'd on high, In pride and robes of honor shine!



But, O—

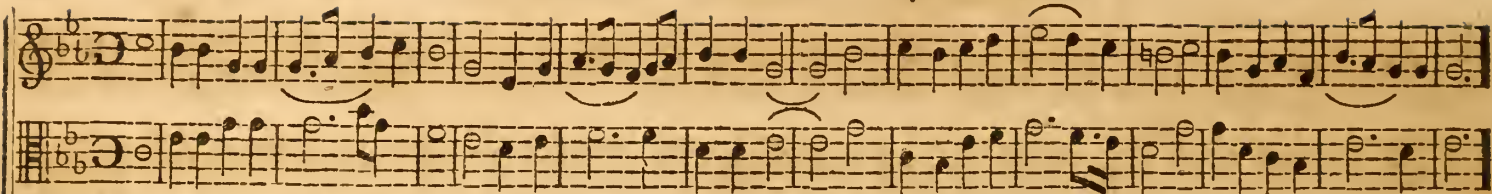
But, O their end, their dreadful end! Thy sanctuary taught me so: On slippery rocks I see them stand, And fiery billows roll below.



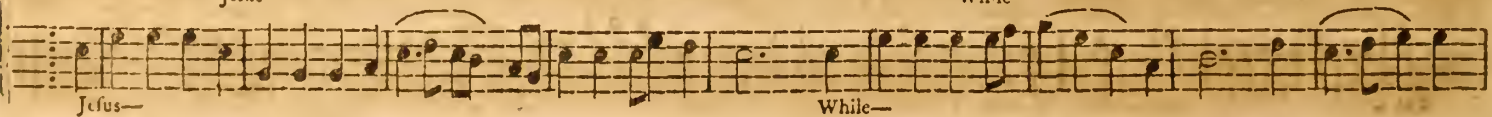
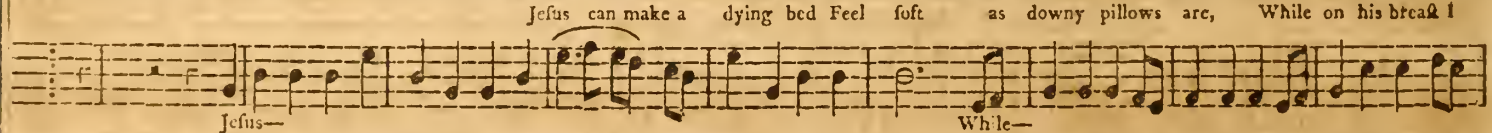
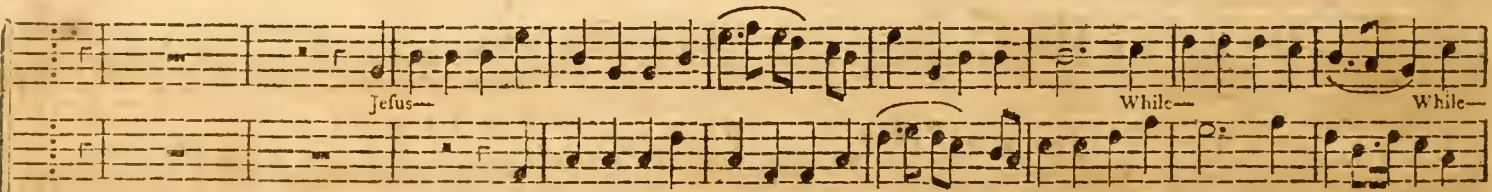
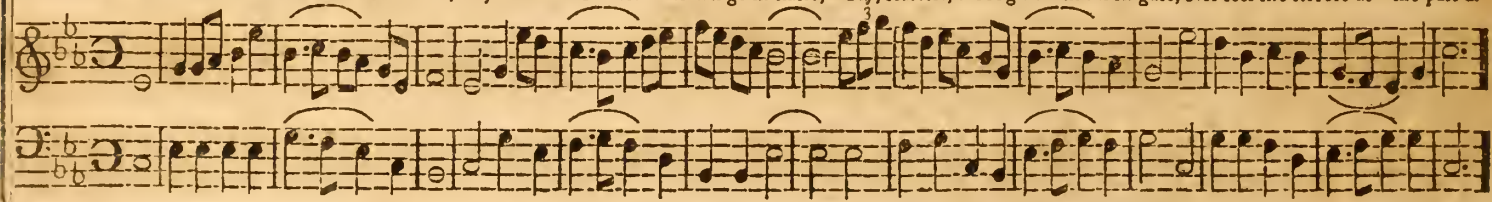
But, O—



But, O—



Oh! if the Lord would come and meet, My soul would stretch her wings in haste, Fly, fearless, through death's iron gate, Nor feel the terrors as she pass'd.



I lean— And breathe, and breathe, and breathe—
 I lean my head, While on his breast I lean my head, And breathe, and breathe, and breathe my life out sweetly there.
 While— I lean— And breathe, and breathe—

No. 49.

Devotion. L. M.

Pfalm 92, ver. 2.

A. M. M. 1786.

O may— Like—
 Sweet is the day of sacred rest, No mortal cares shall seize my breast; O may my heart in tune be found, Like David's harp of solemn sound!
 O may— Like—

Spare us, O Lord, aloud we pray, Nor let our sun go down at noon; Thy years—

years are one eternal day, Thy years are one e - - ter - nal day. And must thy children die so soon?

Deep in our hearts let us record The deeper sorrows of our Lord: Be - hold! the

Behold—

Behold—

hold— To—

ri - sing billows roll, To overwhelm his holy soul, To o - ver - whelm his holy soul.

To—

The flow'ry spring, at thy command, Embalms the air and paints the land; The blazing beams of summer shine, To raise the

No. 53. Amanda. L. M. Psalm 90.

corn and cheer the vine, To raise the corn and cheer the vine.

Death, like an o - ver - flow - ing stream, Sweeps us a -

way: Our life's a dream; An empty tale; a morn - - ing flow'r, Cut down and with - - er'd in an hour.

No. 54.

Wells. L. M. Psalm 114.

When Israel, freed from Pharaoh's hand, Left the proud tyrant and his land, The tribes with cheerful homage own Their King, and Judah was his throne.

The lofty pillars of the sky, And spacious concave rais'd on high, Spangled with stars,

a shining frame, Their great Original proclaim. Th'unwearied sun from day to day Pours

Th'unwearied—

Th'unwearied—

knowledge on his golden ray, And pub - - lish - - es to every land The work of an almighty hand.

And publishes—

No. 56.

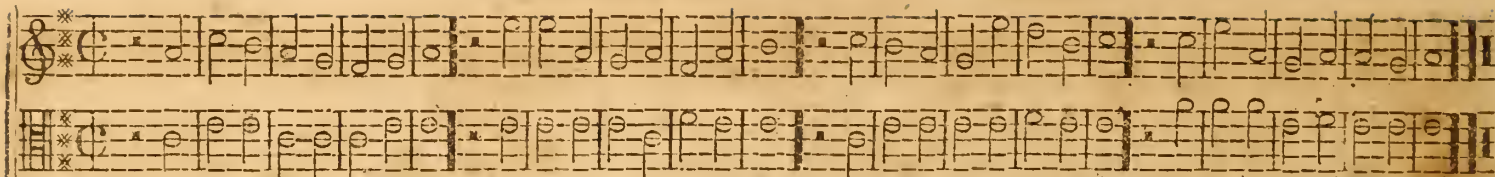
Windham.

L. M.

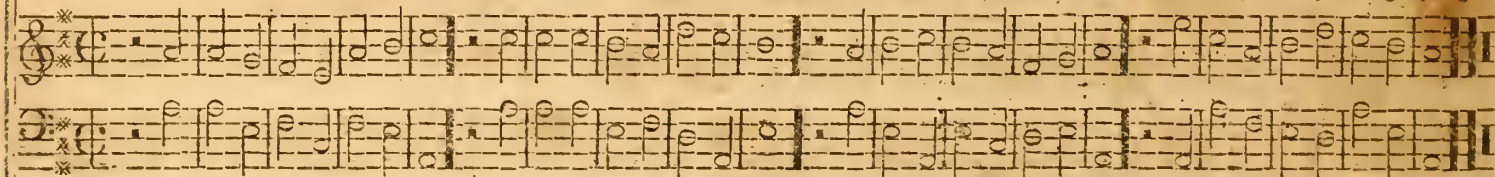
Hymn 158, Book II.

A. S. B. 1785.

Broad is the road that leads to death, And thousands walk together there ; But wisdom shews a narr'wer path, With here and there a traveller.



Ye nations round the earth, rejoice Before the Lord, your sovereign King, Serve him with cheerful heart and voice, With all your tongues his glory sing.

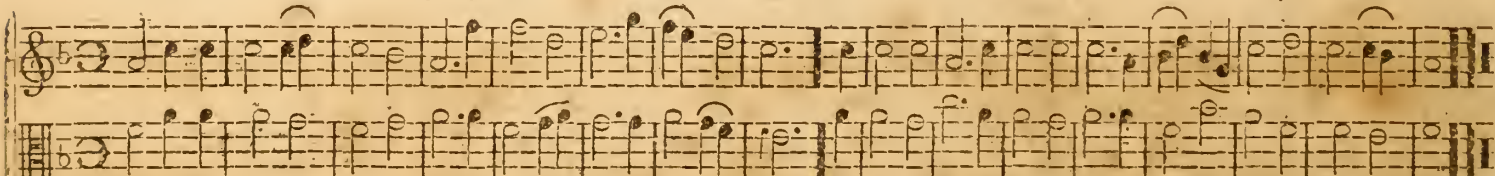


No. 58.

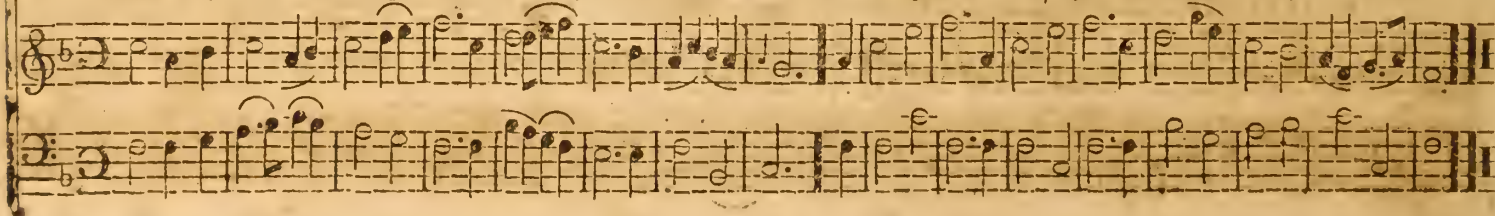
Gratitude. L. M.

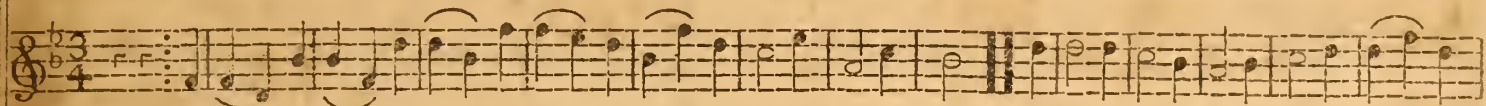
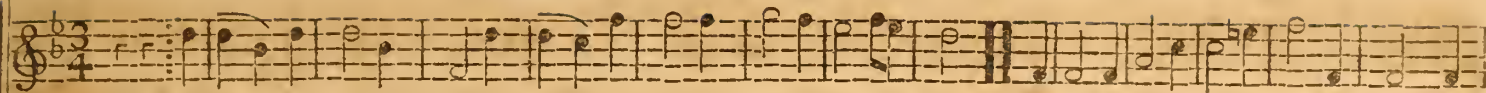
Psalm 103.

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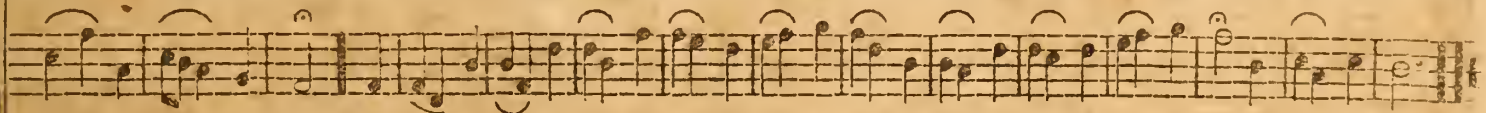


Bless, O my soul, the living God, Call home thy tho'ts that rove abroad, Let all the pow'rs within me join In work and worship so divine.

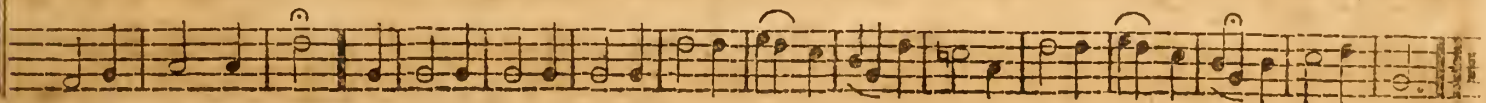




Let Him embrace my soul, and prove Mine interest in his heavenly love: }
 The voice that tells me thou art mine, Exceeds the blessings of the vine. } On thee th' anointing Spirit came, And spread the



favour of thy name; That oil of gladness and of grace Draws virgin souls to meet thy face, Draws virgin souls to meet thy face.



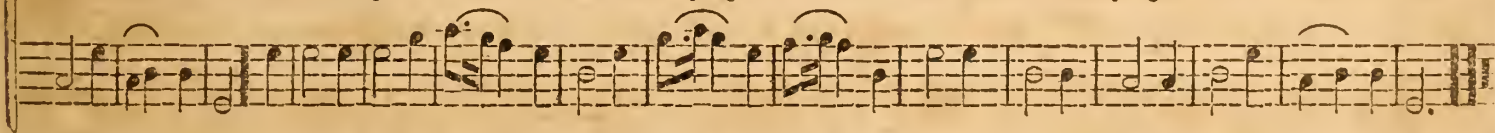
Great God, my Maker and my King, Of thee I'll speak, of thee I'll sing; All thou hast done, and all thou dost, Declare thee good, pro-

No. 61. Castle Street. L. M.

claim thee just, Declare thee good, proclaim thee just. Father of mercies, in thy house Smile on our



homage and our vows, While with a grateful heart we share These pledges of our Saviour's care, These pledges of our Saviour's care.



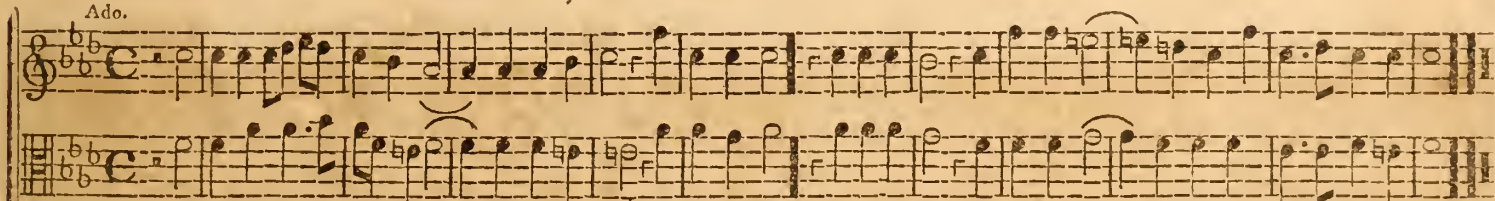
No. 62.

Mortality. L. M.

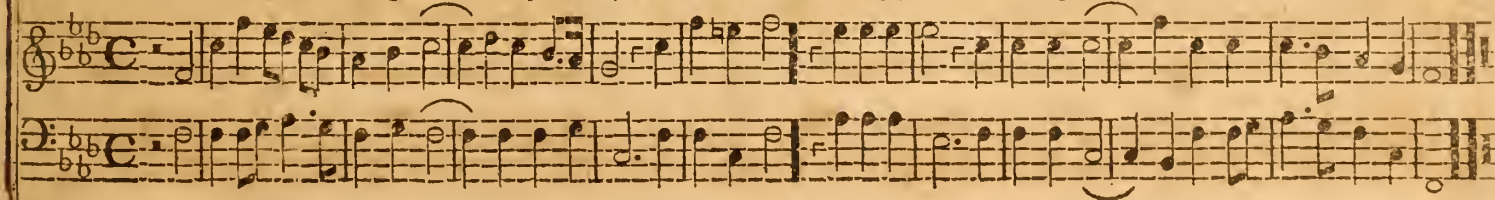
Pfalm 90.

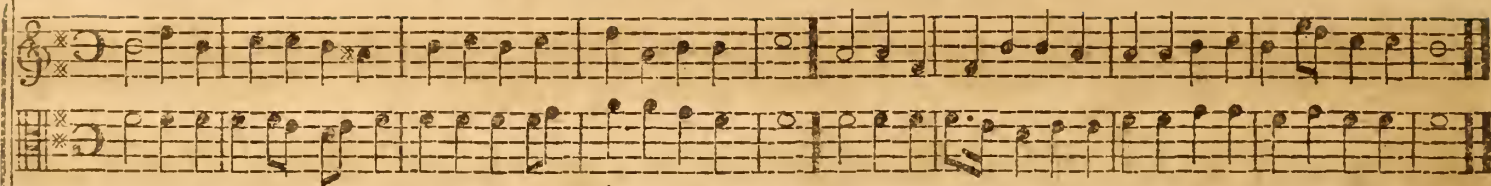
A. S. B. 1785.

Ado.

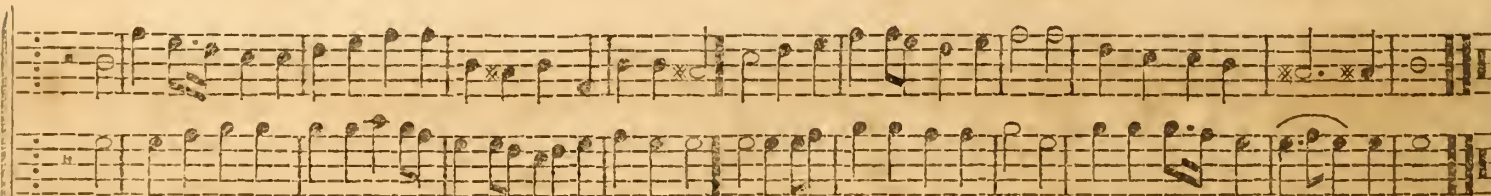
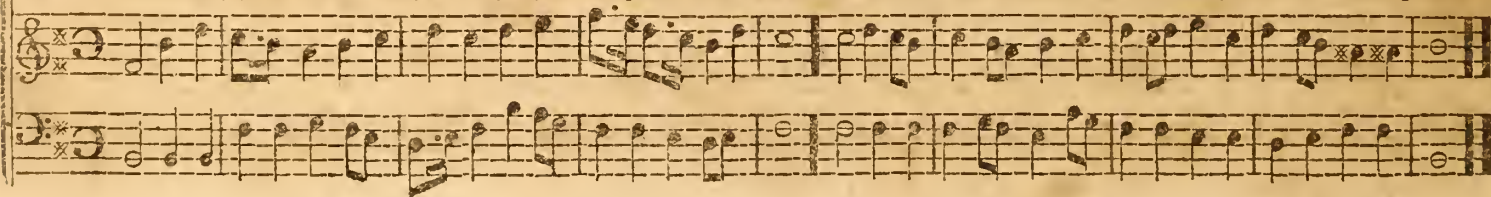


Death, like an overflowing stream, Sweeps us away : our life's a dream ; An empty tale ; a morning flow'r, Cut down and wither'd in an hour.

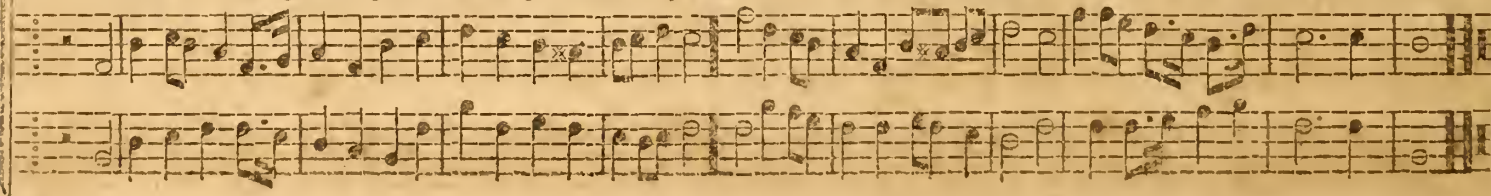




I send the joys of earth away; Away, ye tempters of the mind, False as the smooth deceitful sea, And empty as the whistling wind.



Your dreams were floating me along Down to the gulf of black despair; And while I listen'd to your song, Your dreams had e'en convey'd me there.



Largo.

Pia.

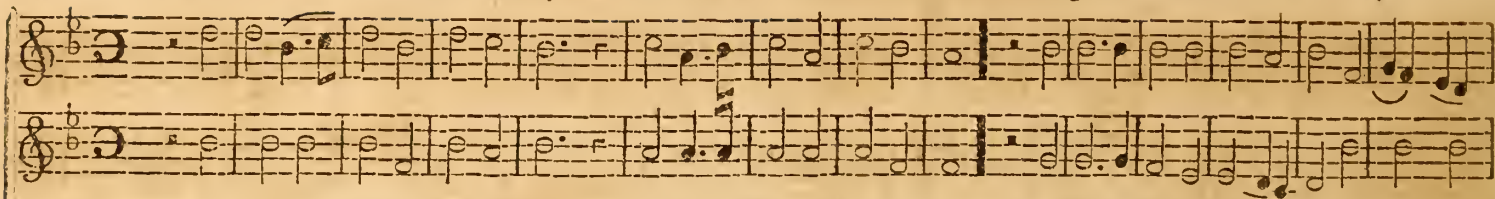
God, in the gospel of his Son, Makes his e - - ter - nal counsels known, And sinner's of a hum - - ble

For.

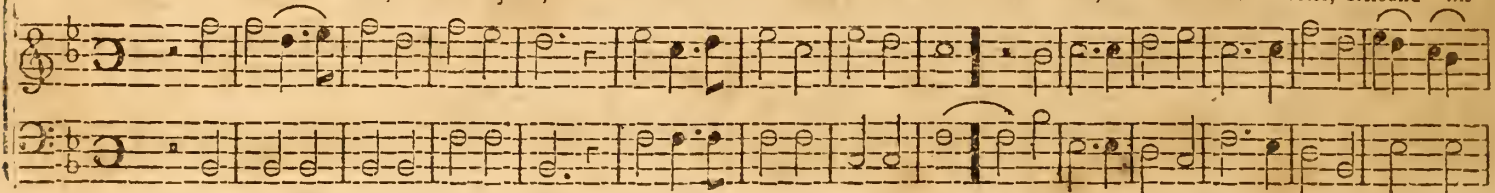
Fia.

For.

frame May taste his grace and learn his name, And sinners of a hum - ble frame May taste his grace and learn his name

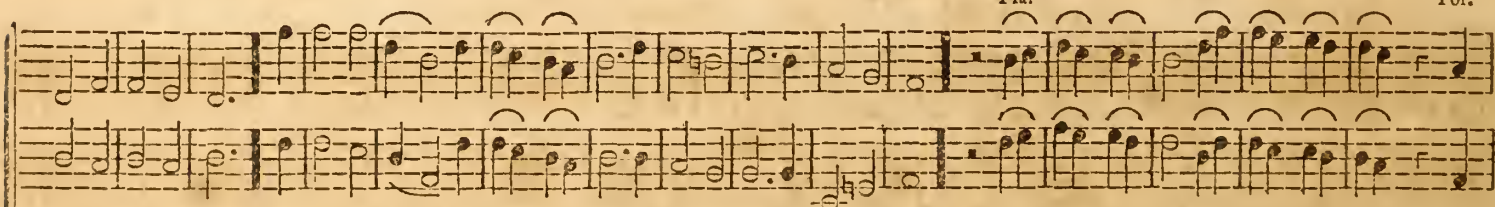


Ye sons of men, in God rejoice; From land to land his name adore: Let earth, with one united voice, Resound his

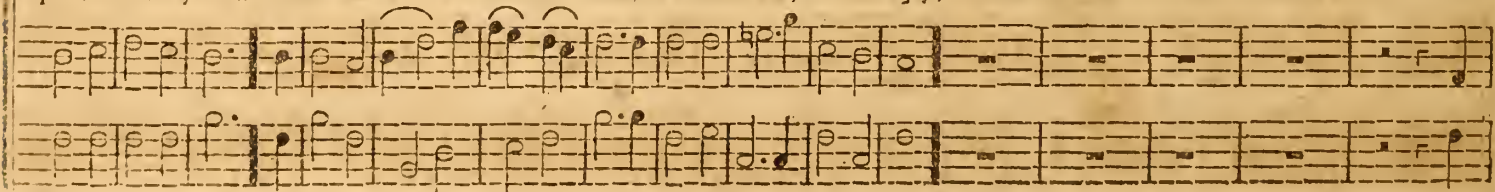


Pia.

For.



praise from every shore. Nations attend before his throne, With solemn fear, with sacred joy; Know that the Lord is God alone: He



Pia. For.

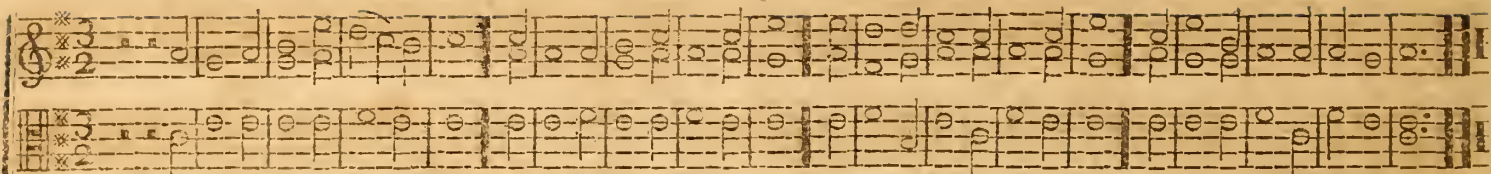
can create, and he destroy. Know that the Lord is God alone: He can create, and he destroy.

No. 66.

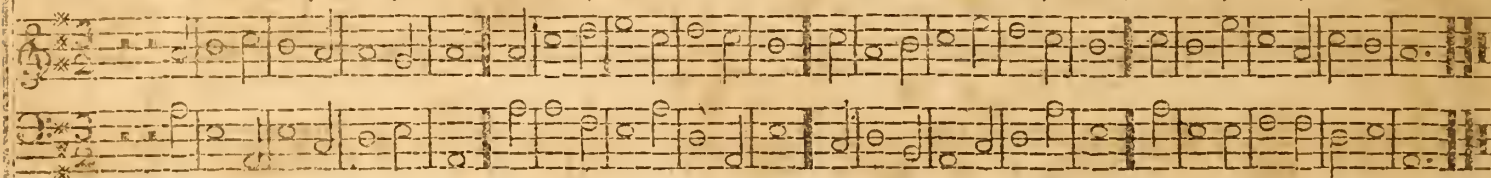
Flavel. L. M. Hymn 154, Book II.

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Where are the mourners, saith the Lord, Who wait and tremble at my word? Who walk in darkness all the day? Come, make my word your trust and stay.

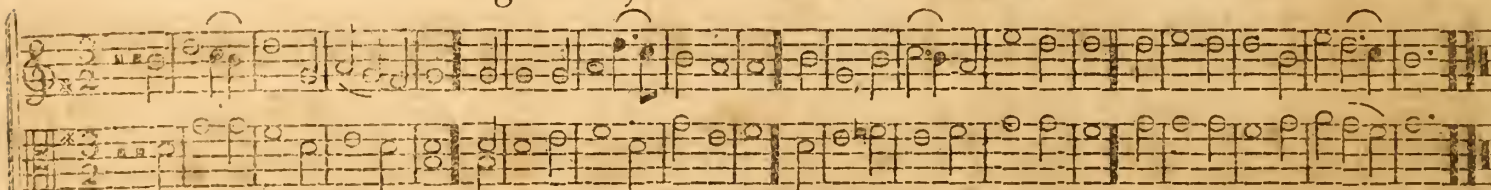


Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heavenly home.



No. 68.

Angels' Hymn. L. M. Psalm 46.



Let Zion in her King rejoice, Tho' tyrants rage and kingdoms rise; He utters his almighty voice, The nations melt, the tumult dies.



Th' archangel—

Behold, with awful pomp The Judge prepares to come! Th' archangel sounds the dreadful trump, And 'wakes the gen'ral doom

Th' archangel— And 'wakes—

1 2

Welcome—

Welcome, sweet day of rest, That saw the Lord arise; Welcome to this re - viv - ing - breath, And these re - joic - ing eyes

Welcome— And these—

Welcome— And these—

Yet God—

See' what a living stone The builders did refuse; Yet God hath built his church

Yet God— Yet God—

Yet God— Yet God—

No. 72. Troy. S. M. Psalm 36. C. H. 1793.

thereon, In spite of envious Jews.

When man grows bold in sin, My heart within me cries,

He

He hath no faith of

He hath— He hath—

He hath no faith of God within, He hath no faith of God within, Nor fear before his eyes

hath no faith of God within, He hath—

God within, Nor fear before his eyes, He hath—

No. 73.

Norwich.

S. M.

Hymn 74, Book II.

S. H. 1779.

Thus to—

Is this the kind return, And these the thanks we owe? Thus to abuse, thus to abuse eternal love, Whence all our blessings flow?

Thus to abuse eternal, to abuse—

Thus to— Thus to—

Before— Before—

The hill of Zion yields A thousand sacred sweets, Before we reach the heavenly fields, Before we reach the heavenly fields, Or walk the golden streets.

Before— Before—

Before— Before—

No. 75.

Little Marlborough.

S. M.

Hymn 2, Book III.

Jesus invites his saints To meet around his board; Here pardon'd rebels sit and hold Communion with their Lord.

Ye heavenly—

Let every creature join To praise th' eternal God ;

Ye heavenly hosts, the song begin, And sound his name abroad.

Ye heavenly— Ye heavenly—

Ye heavenly— Ye heavenly—

Ye starry lights, ye twinkling flames, Shine to your Maker's praise,

And moon with paler rays,

Ye starry—

Thou sun with golden beams,

Soldiers of Christ, arise, And put your armour on; Strong in the strength which God supplies, Thro' his eternal Son. Strong in the Lord of hosts, And

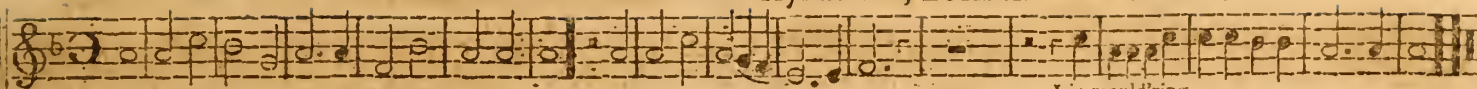
The first system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The third and fourth staves are also treble clefs with a key signature of one sharp (F#) and a common time signature (C). The music is written in a simple, clear style with notes and rests.

Pia.

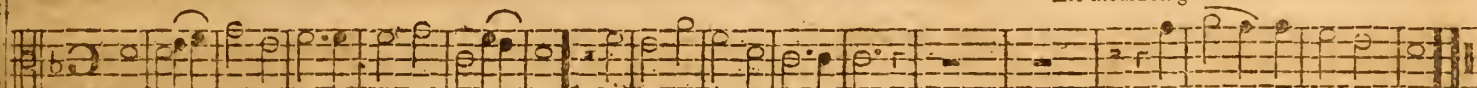
For.

in his mighty pow'r; Who in the strength of Jesus trusts Is more than conqueror. Who in the strength of Jesus trusts Is more than conqueror.

The second system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The third and fourth staves are also treble clefs with a key signature of one sharp (F#) and a common time signature (C). The music is written in a simple, clear style with notes and rests. The lyrics are written below the staves.

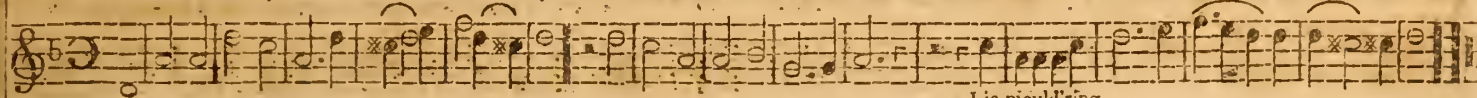


Lie mould'ring—

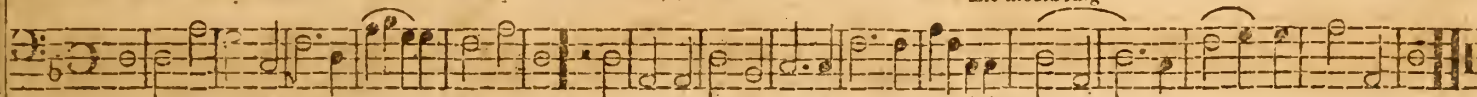


And must this body die? This mortal frame decay? And must these active limbs of mine

Lie mould'ring in the clay?



Lie mould'ring—



Lie mould'ring—

No. 79.

Aylesbury. S. M. Psalm 61.

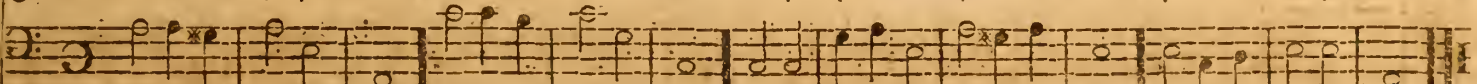
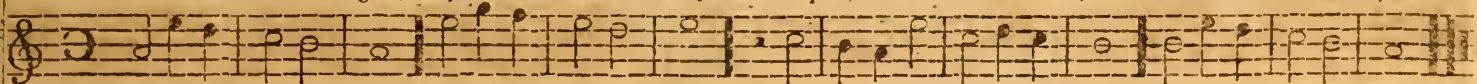
Largo.

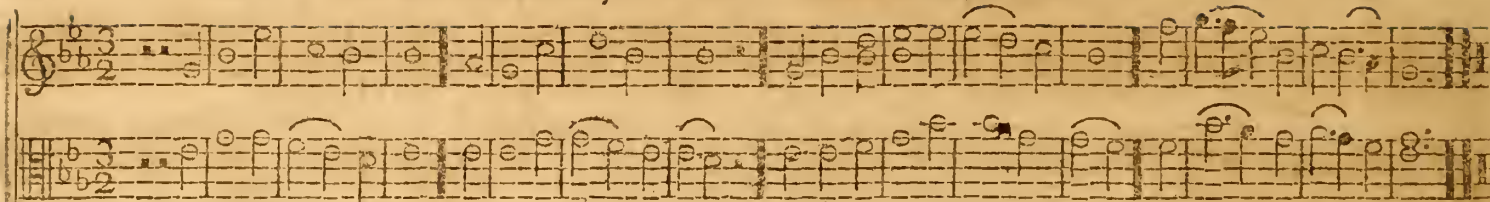


When overwhelm'd with grief, My heart within me dies;

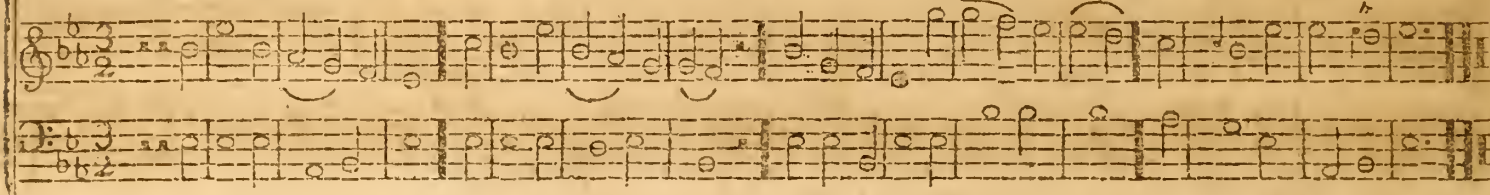
Helpless, and far from all relief,

To heaven I lift mine eyes.





Let strangers walk around The city where we dwell, Compass and view thine holy ground, And mark the building well.

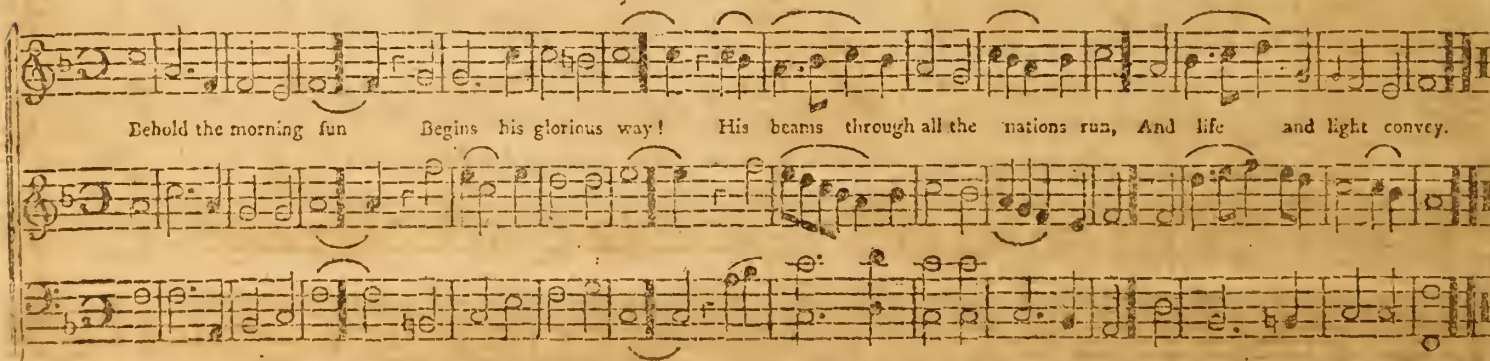


No. 81.

Harmony. S. M.

Psalm 19.

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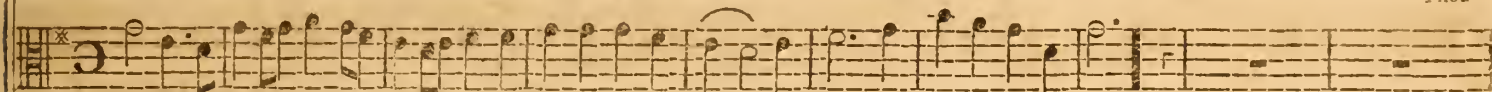


Behold the morning sun Begins his glorious way! His beams through all the nations run, And life and light convey.

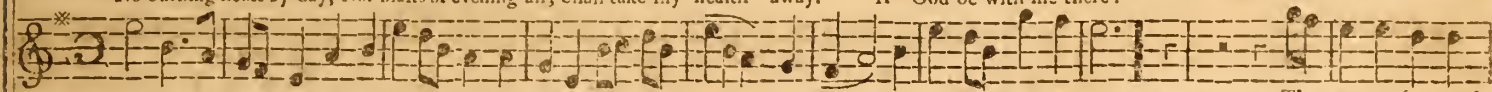
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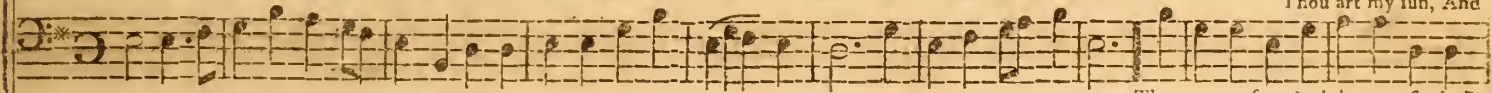
Thou



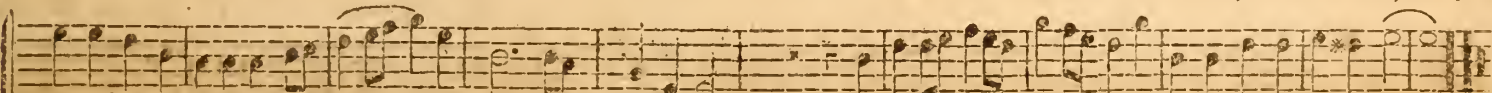
No burning heats by day, Nor blasts of evening air, Shall take my health away. If God be with me there:



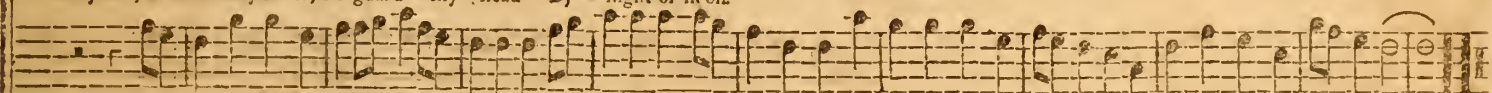
Thou art my sun, And



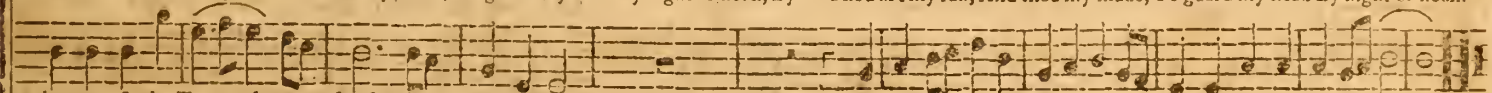
Thou art my sun, And thou my shade, To



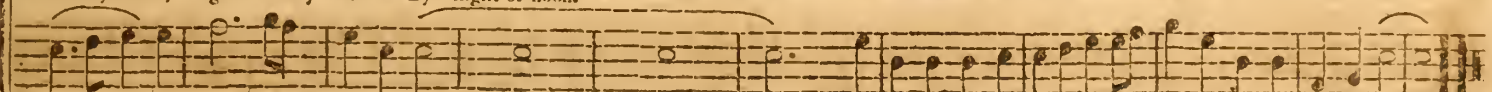
art my sun, And thou my shade, To guard my head By night or noon.



Thou art my sun, And thou my shade, To guard my head By night or noon, By— Thou art my sun, And thou my shade, To guard my head By night or noon.



thou my shade, To guard my head By night or noon.



guard my head By night or noon.

L

Ye tribes of Adam, join With heaven, & earth, & seas, And offer notes divine To your Creator's praise.

Ye holy— Ye— Ye holy— Ye— Ye holy— Ye—

No. 84. Edenton. P. M. as the 148th.

holy throng Of angels bright, In worlds of light, Begin the song.

Lord of the worlds above, How pleasant and how



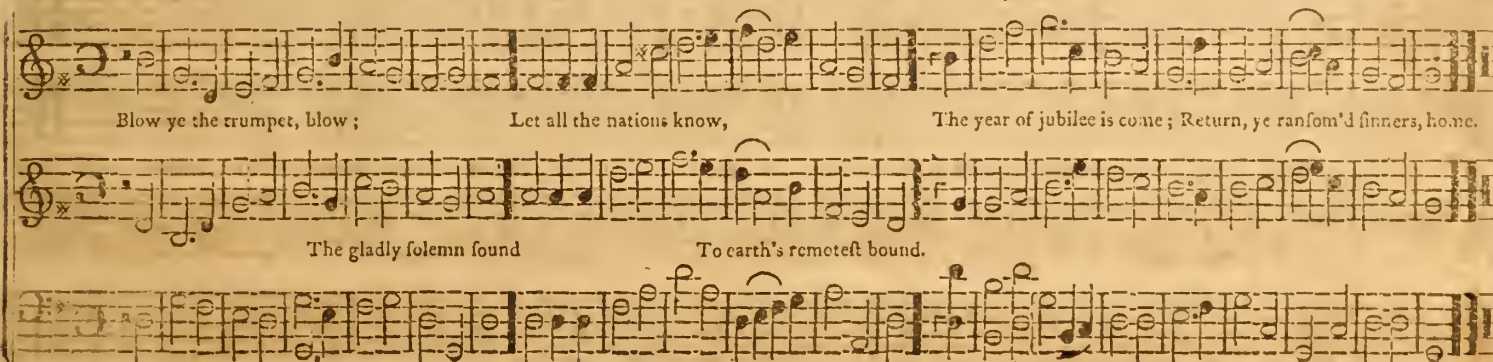
fair The dwellings of thy love, Thine earthly temples are! To thine abode My heart aspires, With warm desires, To see my God.

No. 85.

Franklin. P. M. as the 148th.

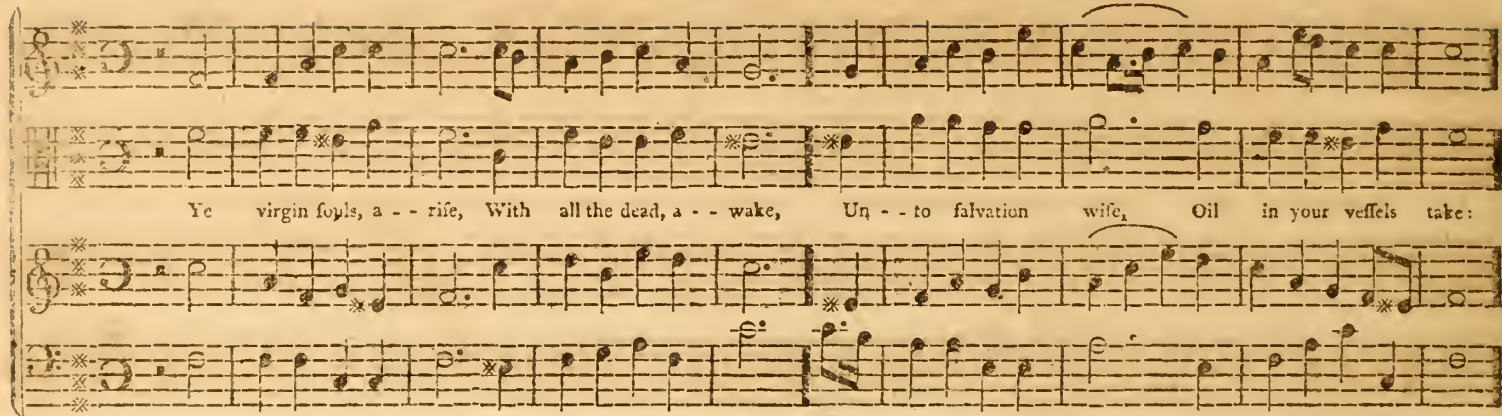
Hymn 37, Hartford Selection.

†



Blow ye the trumpet, blow; Let all the nations know, The year of jubilee is come; Return, ye ransom'd sinners, home.

The gladly solemn sound To earth's remotest bound.



Ye virgin foyls, a - - rise, With all the dead, a - - wake, Un - - to falvation wife, Oil in your vessels take:

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the second and third staves.

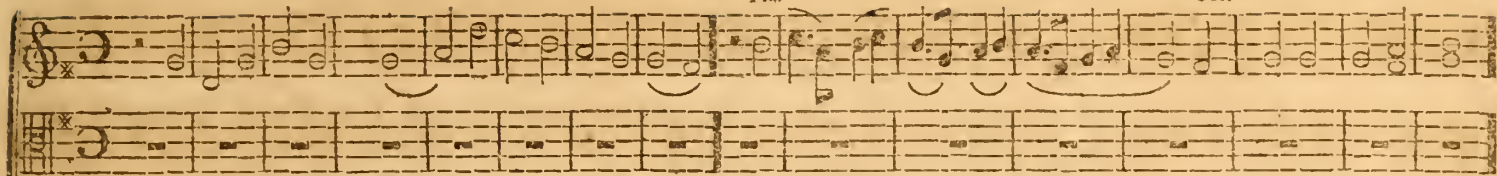


Up - - starting at the midnight cry, Behold your heavenly Bridegroom nigh! Behold your heavenly Bridegroom nigh!

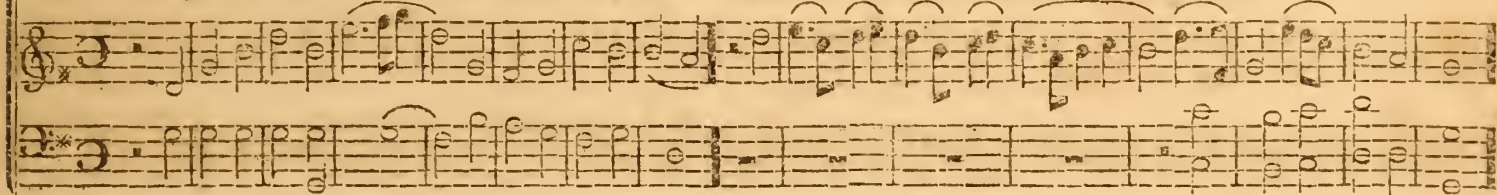
The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the second and third staves.

Pia.

For.



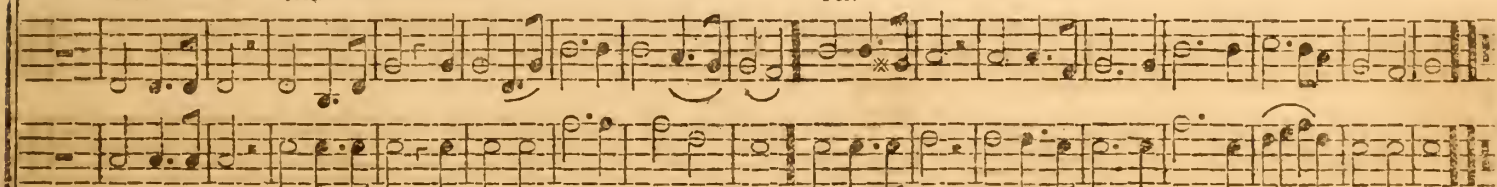
Rejoice, the Lord is King ; Your Lord and King adore : Mortals, give thanks, and sing, And triumph ever - more.



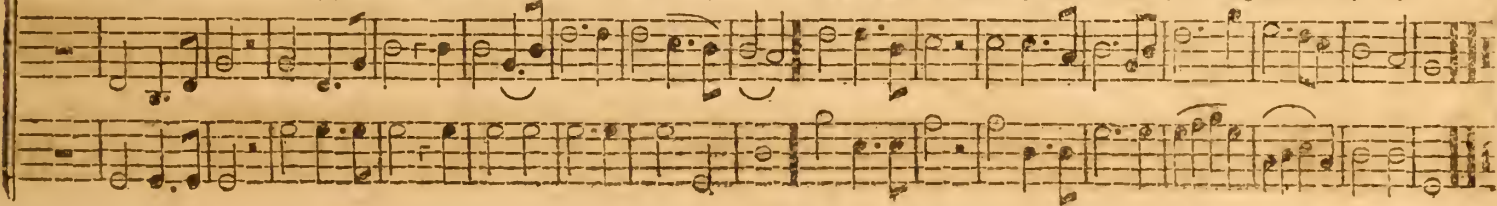
Pia.

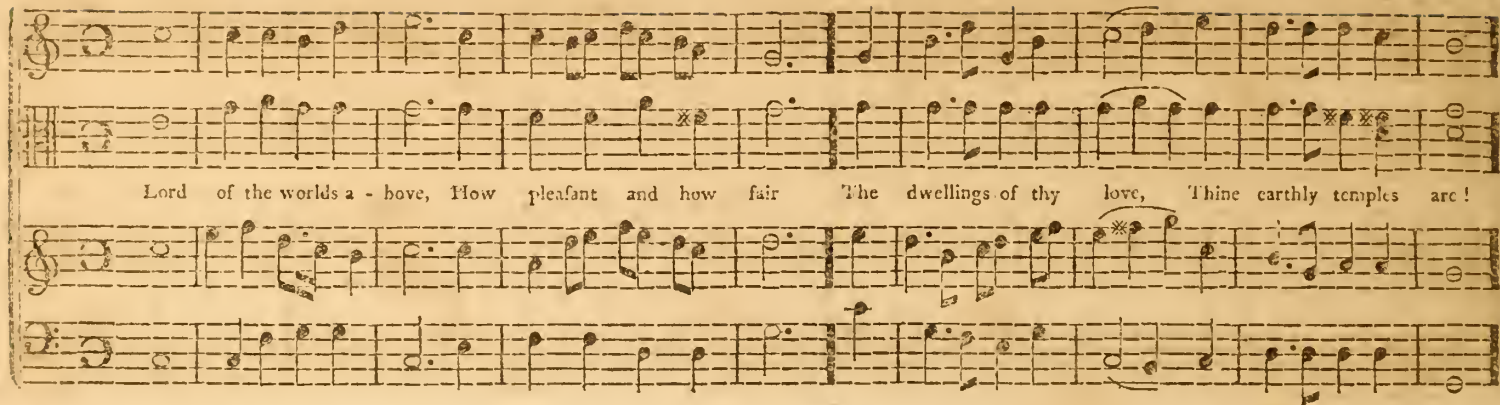
Cres.

For.



Lift up your hearts, Lift up your voice, Rejoice, again I say, rejoice. Lift up your hearts, Lift up your voice, Rejoice, again, I say, rejoice.





Lord of the worlds a - bove, How pleasant and how fair The dwellings of thy love, Thine earthly temples are!



To thine abode My heart as - pires, With warm desires, To see my God, With warm desires, To see my God.

How pleas'd and blest was I, To hear the people cry, "Come, let us seek our God to-day:"

Yes,

Yes, with—

Yes, with—

Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honours pay.

with—

And there—

And there—

How pleasant 'tis to see Kindred and friends agree, Each in their proper station move, And each fulfil their part, With sym - pa - thizing heart, In all the cares of life and love! In all the cares of life and love!

The musical score is written for four voices (Soprano, Alto, Tenor, and Bass) and piano accompaniment. It is in 2/4 time and C major. The lyrics are: "How pleasant 'tis to see Kindred and friends agree, Each in their proper station move, And each fulfil their part, With sym - pa - thizing heart, In all the cares of life and love! In all the cares of life and love!" The score consists of two systems of staves. The first system has four vocal staves and a piano accompaniment staff. The second system has four vocal staves and a piano accompaniment staff. The lyrics are placed below the vocal staves.

God is our refuge in distress, A present help when dangers press; In him, undaunted, we'll confide,

Though earth—

Though earth—

Though earth were from her centre tofs'd, And mountains in the ocean lost, Torn piece-meal by the roaring tide.

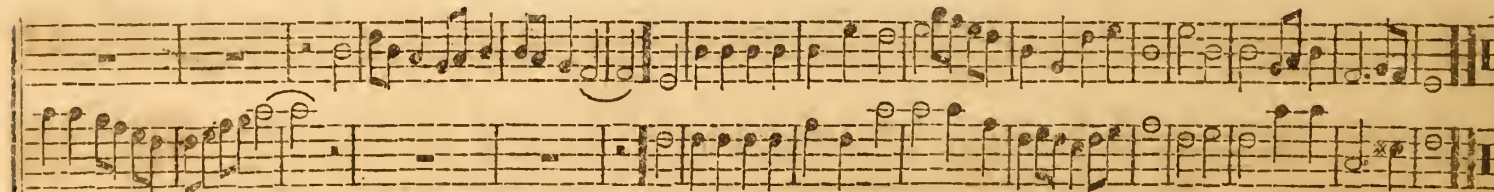
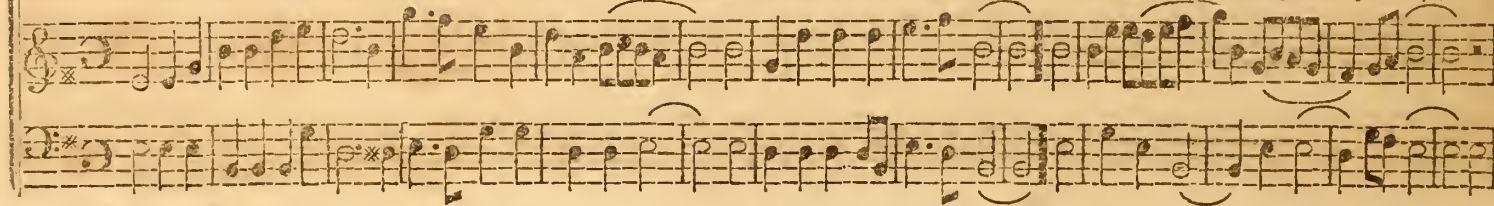
earth—

Torn—

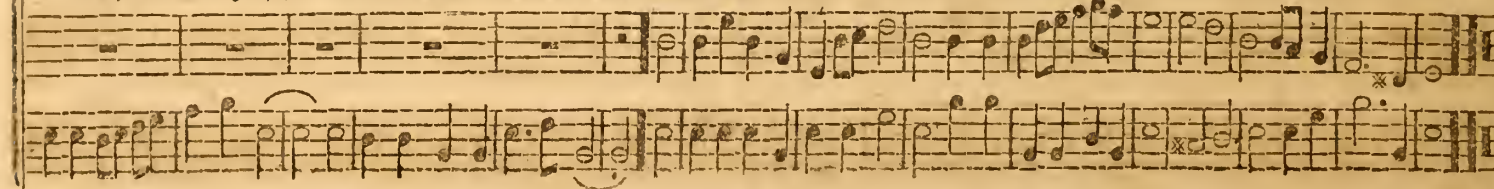
M

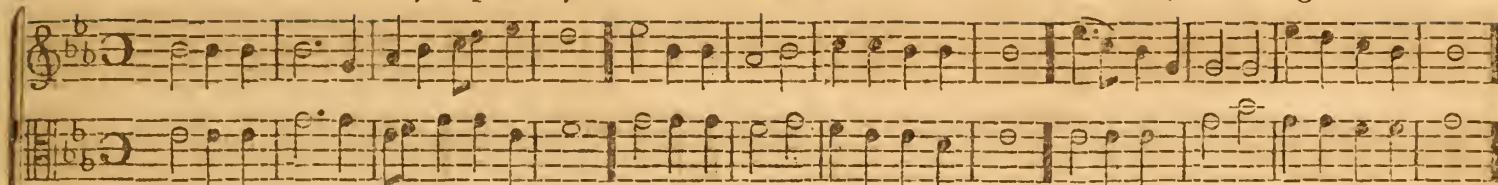


Thy wrath lies heavy on my soul, And waves of sorrow o'er me roll, While dust and silence spread the gloom: My friends, belov'd in hap - - pier days, The

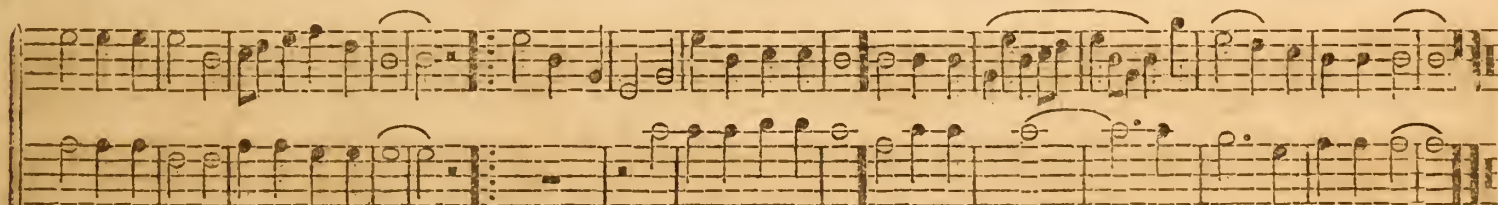
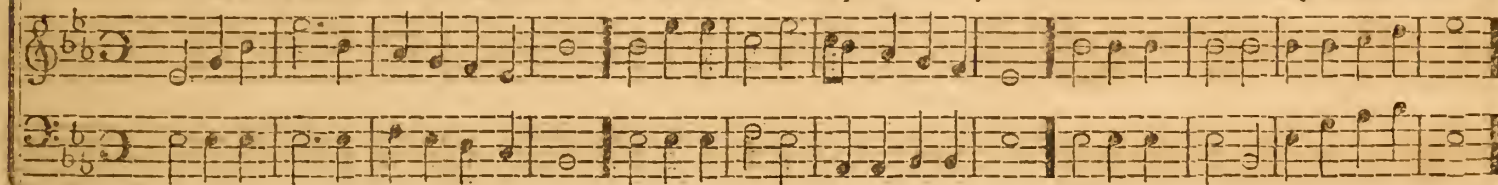


dear companions of my ways, Descend around me to the tomb My friends—





To bless the Lord our God, in strains divine, With thankful hearts and raptur'd voices join; To us what wonders his right hand hath shown!

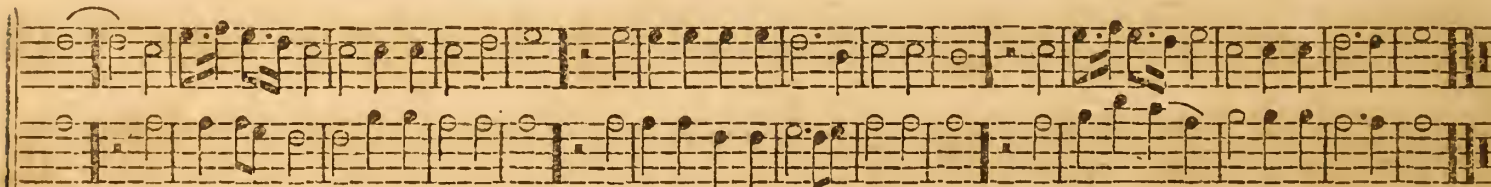
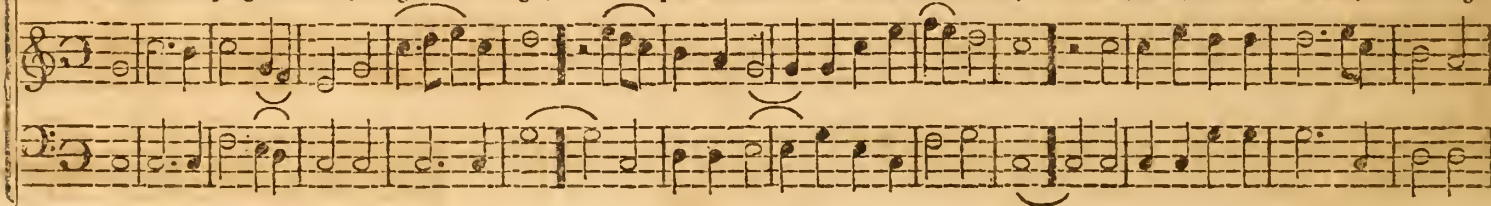


Mercies his chosen tribes have scarcely known! Like David blest, begin th' enraptur'd song; Let praise and joy a - - waken every tongue.

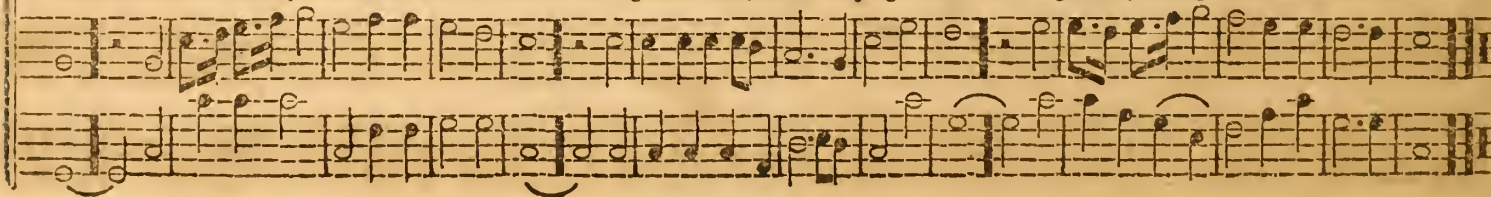


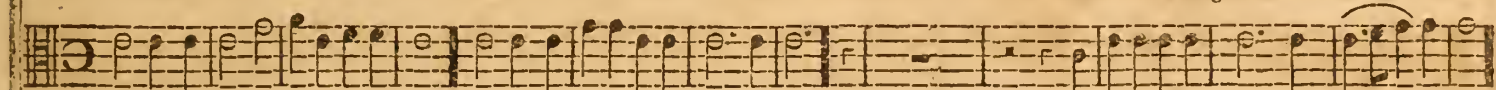
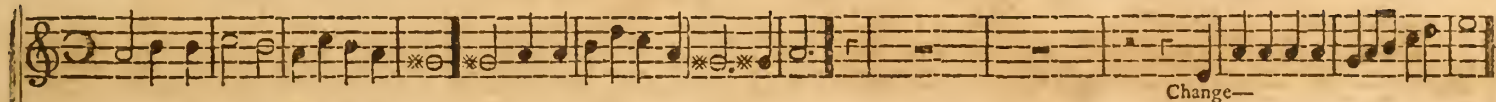


Behold! the Judge descends; his guards are nigh; Tempest and fire attend him down the sky: Heaven, earth, and hell draw near; let all things



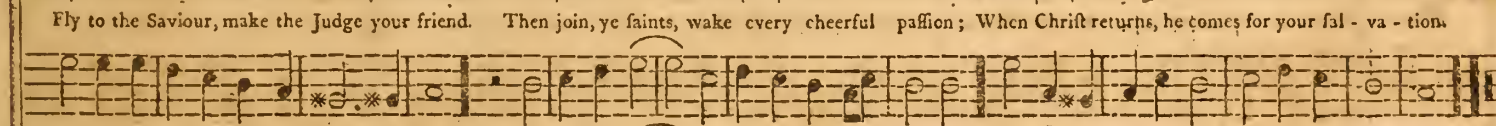
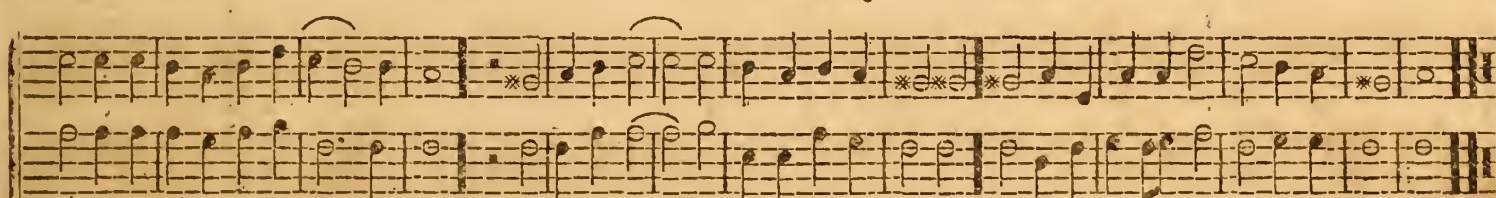
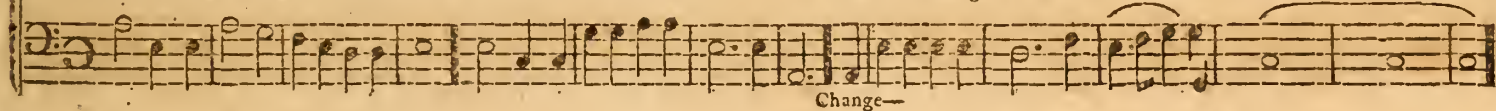
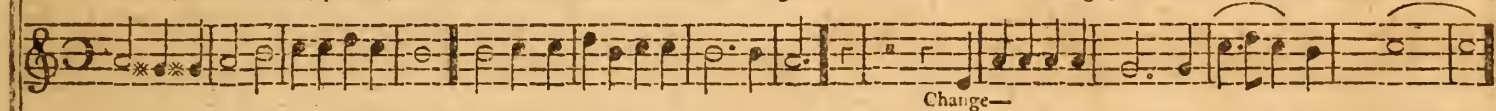
come, To hear his justice, and the sinner's doom: But gather first my faints, the Judge commands, Bring them, ye angels, from their distant lands.



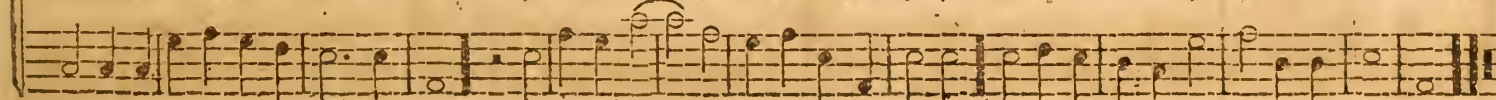


Sinners, awake betimes; ye fools, be wise; Awake before this dreadful morning rise:

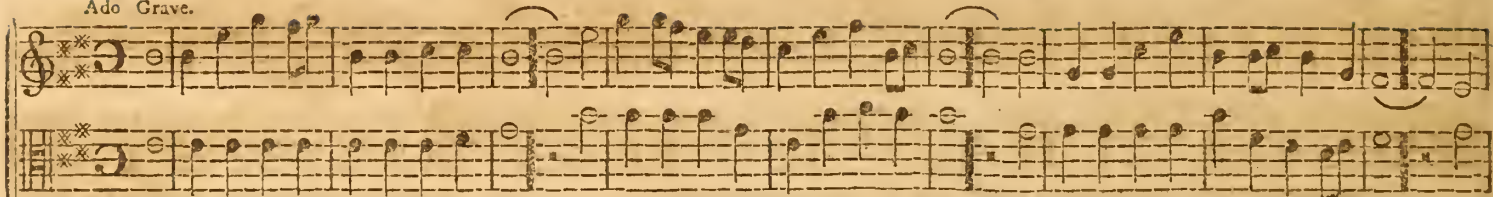
Change your vain tho'ts, your crooked works amend;



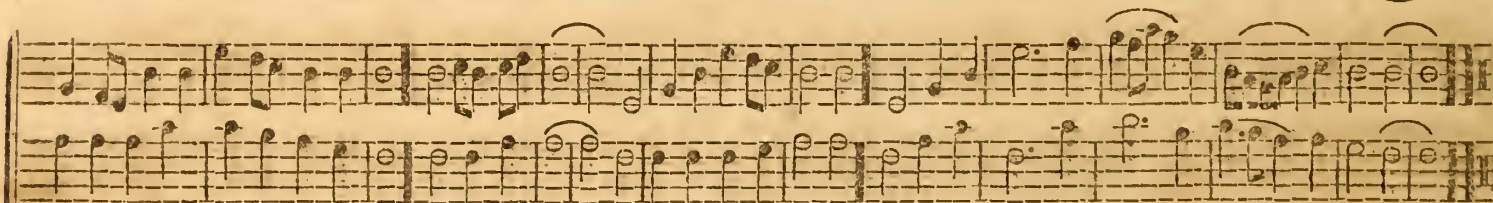
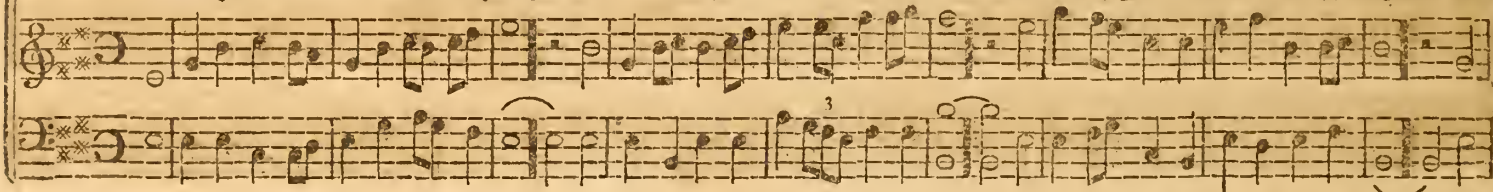
Fly to the Saviour, make the Judge your friend. Then join, ye saints, wake every cheerful passion; When Christ returns, he comes for your sal - va - tion.



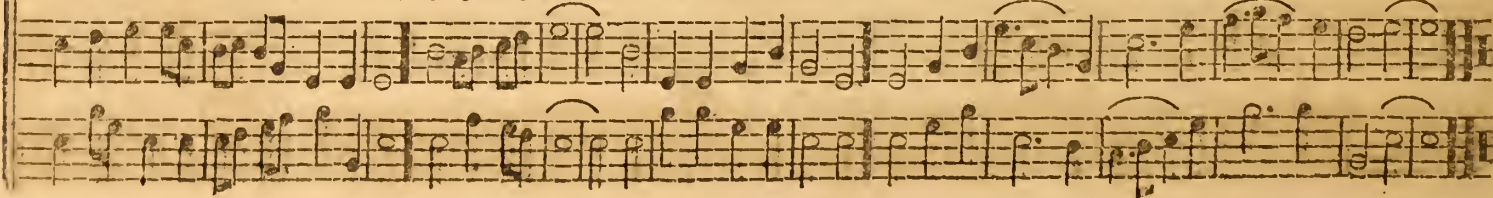
Ado Grave.



Unthinking wretch ! how couldst thou hope to please A God, a Spirit, with such toys as these ? While with my grace and statutes on thy tongue, Thou

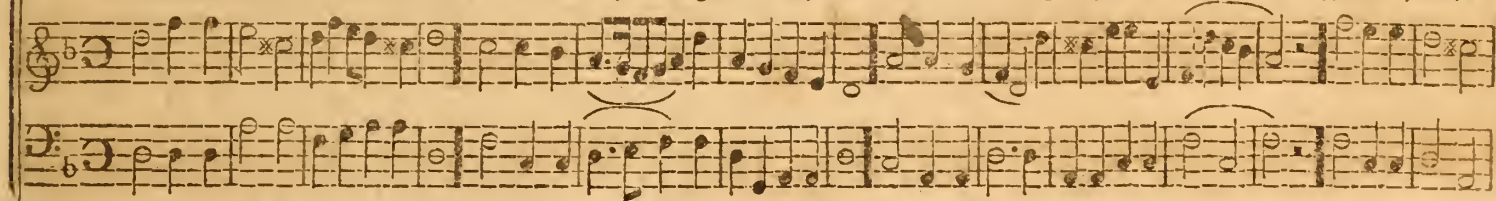


lov'st deceit, and dost thy brother wrong ? Judgment proceeds ; hell trembles, heaven rejoices ; Lift up your heads, ye saints, with cheer - ful voices

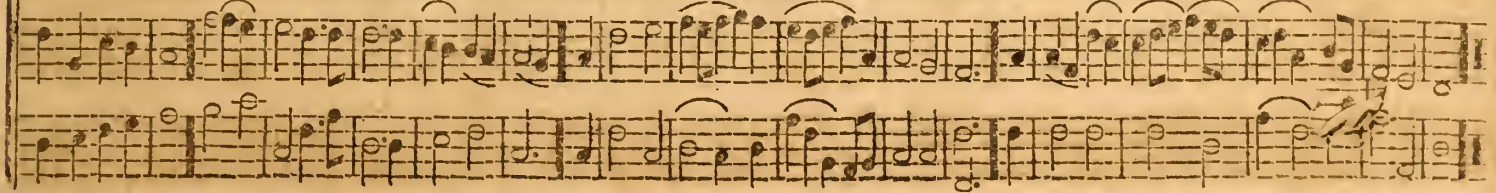




Let Zion's walls before thee ceaseless stand, Dear as thine eye, and graven on thy hand ; From earth's far regions Jacob's sons restore, Oppress'd by man, and



scourg'd by thee, no more ; Enrich'd with gold, adorn'd with heavenly grace ; Truth their sole guide, and all their pleasure praise, Truth their—



Andante.

O praise ye the Lord; Prepare your glad voice, His praise in the great As - - sem - bly to sing;

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/2. The music is written in a simple, hymn-like style with whole and half notes. The lyrics are printed below the staves.

In our great Cre - - a - - tor Let Israel rejoice, And children of Zion Be glad in their King.

The second system of the musical score also consists of four staves, continuing the melody and harmony from the first system. The lyrics are printed below the staves. The music concludes with a double bar line.

Hal - - le - - lujah. The Lord is ris'n indeed. Hal - - le - - lu - - jah.

The Lord is ris'n indeed.

This system contains the first two staves of the musical score. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with hyphens indicating long notes.

Now is Christ risen from the dead, and become the first fruits of them that slept.

Now is Christ risen from the dead, and become the first fruits of them that slept.

This system contains the next two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics are written below the staves, with hyphens indicating long notes.

Easter Anthem continued.

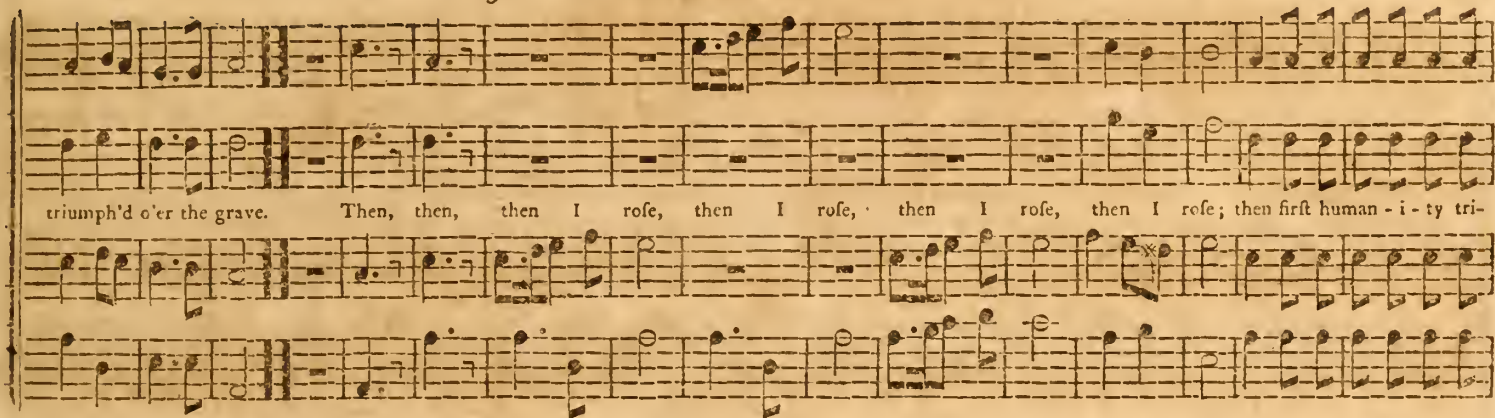
And did he rise, and did he rise,

Hallelujah, Hallelujah, Hal le - lu - jah. And did he rise, did he rise?

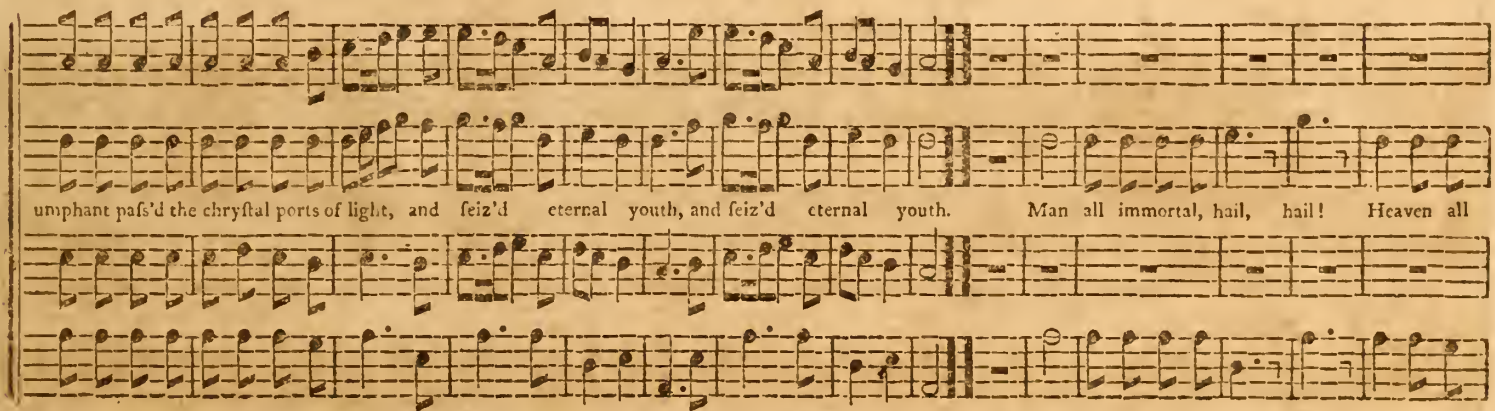
And did he rise, and did he rise,

And did he rise, and did he rise,

Hear, O ye nations! Hear it, O ye dead! He rose, he rose, he rose, he rose; he burst the bars of death, he burst the bars of death, he burst the bars of death, and



triumph'd o'er the grave. Then, then, then I rose, then I rose, then I rose, then I rose; then first human - i - ty tri-



umphant pass'd the chrysal ports of light, and seiz'd eternal youth, and seiz'd eternal youth. Man all immortal, hail, hail! Heaven all

lavish of strange gifts to man ! Thine all the glory, man's the boundless bliss, thine all the glory, man's the boundless bliss, thine all the glory, man's the boundless bliss.

No. 100.

Denmark.

Before Je - ho - vah's awful throne, Ye nations, bow with sacred joy ; Know that the Lord is God alone : He can cre-

Pia.

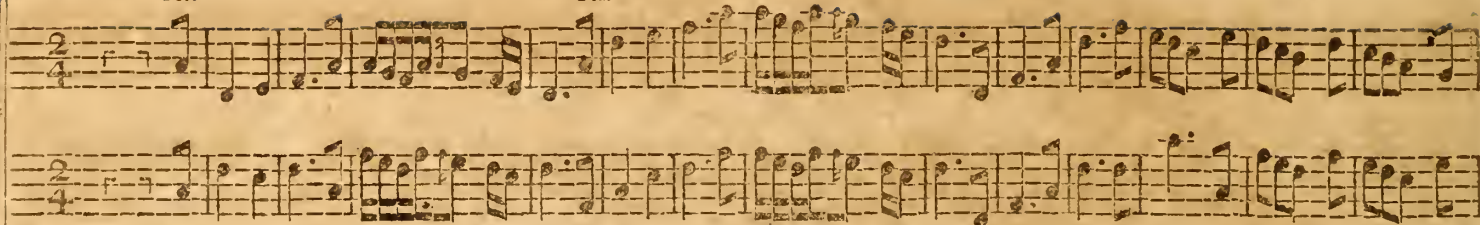
ate, and he destroy, He can create, and he destroy. His sovereign power, without our aid, Made us of clay, and

form'd us men; And when like wand'ring sheep we stray'd, He brought us to his fold again, He brought us to his fold again.

For.

Pia.

For.



We'll crowd thy gates with thank - - ful songs, High as the heav'n's our voi - - - ces raise; And earth, and earth, with her ten thousand thousand



Pia.

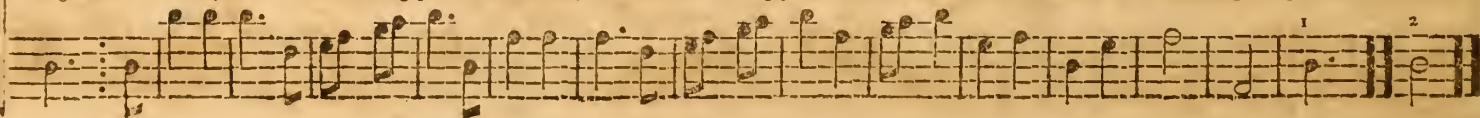
For.

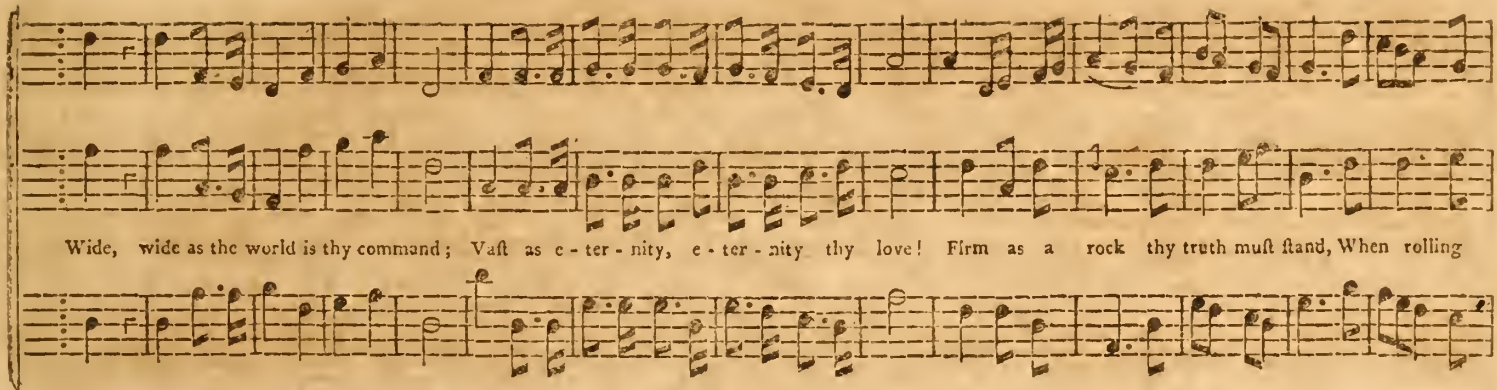
Pia.

For.



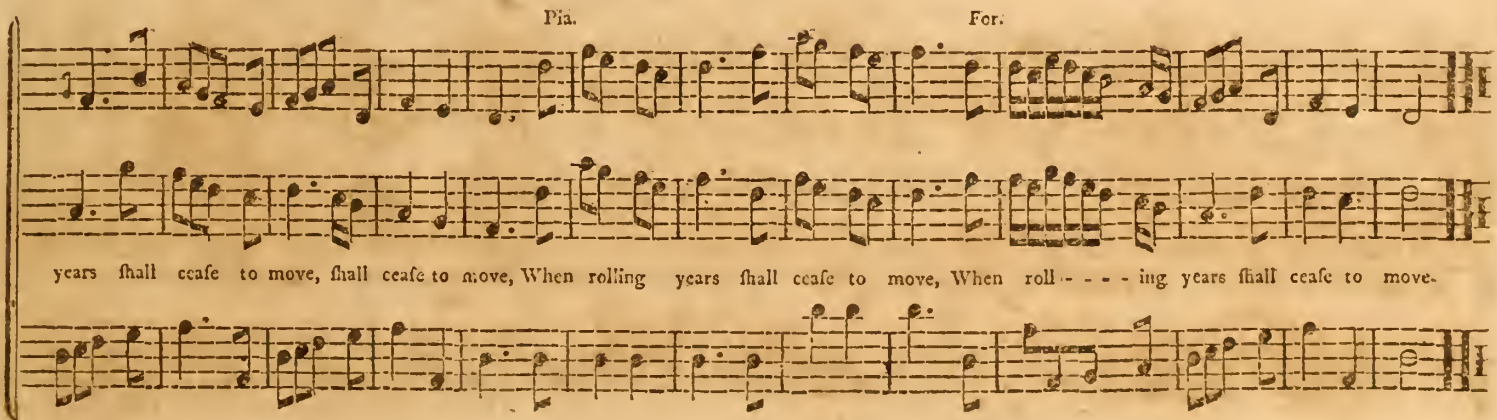
tongues, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise. Shall fill, shall fill thy courts with sounding praise.





Wide, wide as the world is thy command; Vast as e - ter - nity, e - ter - nity thy love! Firm as a rock thy truth must stand, When rolling

Pia. *For.*



years shall cease to move, shall cease to move, When rolling years shall cease to move, When roll - - - ing years shall cease to move.

Allegro.

Arise, for thy light—

Arise, arise, shine, shine, shine, O Zion! for thy light is come, and the glory of the

for thy light—

for thy light—

Lord is ris'n up - on thee, and the glo - - - - - ry of the Lord is ris'n up - on thee,

the glory—

Christmas Anthem continued.

105

Andante. Vivace

Verse Treble and Bass

and the glo - - - - - ry of the Lord is ris'n upon thee. And the Gentiles shall come to thy light, and kings, and

kings to the bright - - nefs of thy rising. And the Gentiles shall come to thy light, and kings, and kings, to the bright - - nefs of thy rising.

Originals Anthem continued.

glad tidings of great joy, glad tidings, glad

which shall be to all people, glad tidings, glad tidings, glad tidings, glad tidings of great joy, glad tidings, glad

glad tidings, glad tidings, glad tidings, glad tidings, glad

tidings, glad tidings, glad tidings of great joy,

tidings, glad tidings, glad tidings of great joy, which shall be to all people, to all,

tidings, glad tidings, glad tidings of great joy,

Christmas Anthem continued.

Verse Counter and Bass.

all, all people: for unto you is born this day, in the city of David, a Saviour, a Saviour, a Saviour, who is

Moderato. Chorus.

Christ the Lord. Glory, glory, glory be to God on high, and on earth peace, peace, and on earth peace,

Vivace.

and on earth peace, For unto us a Child is born,

peace, good will towards men. For unto us a Child is born, unto us a Son is given; and his

and on earth peace,

peace, peace,

For

name shall be called Wonderful, Counsellor, the mighty God, the ever-lasting Father, the Prince of Peace. Amen.

Christmas Anthem continued.

Halle - lujah. Amen. Halle - lujah. Amen, a - - - men, amen, a - - - - - men, a - men.

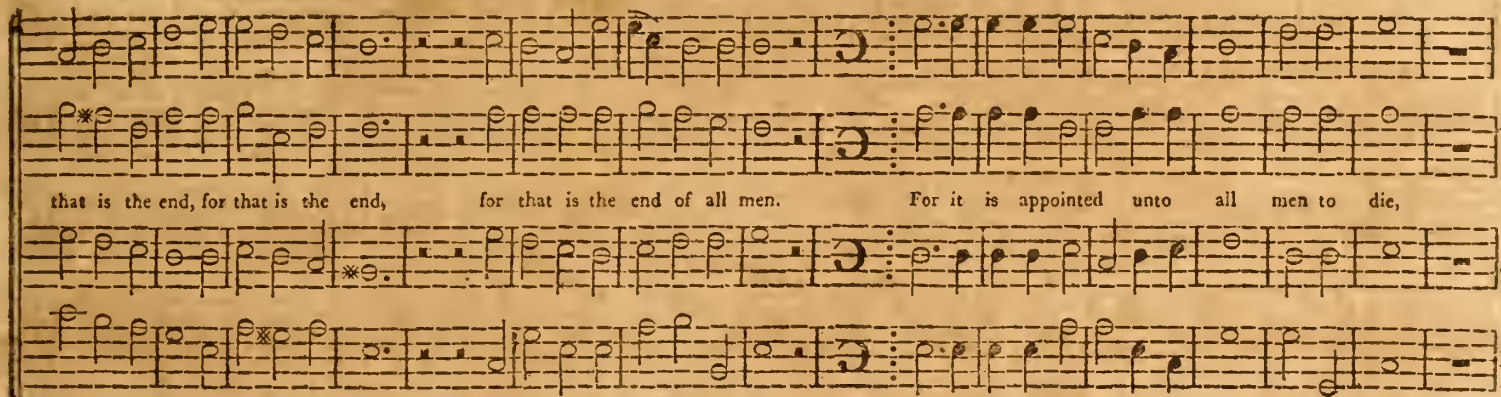
No. 102.

A new Funeral Anthem.

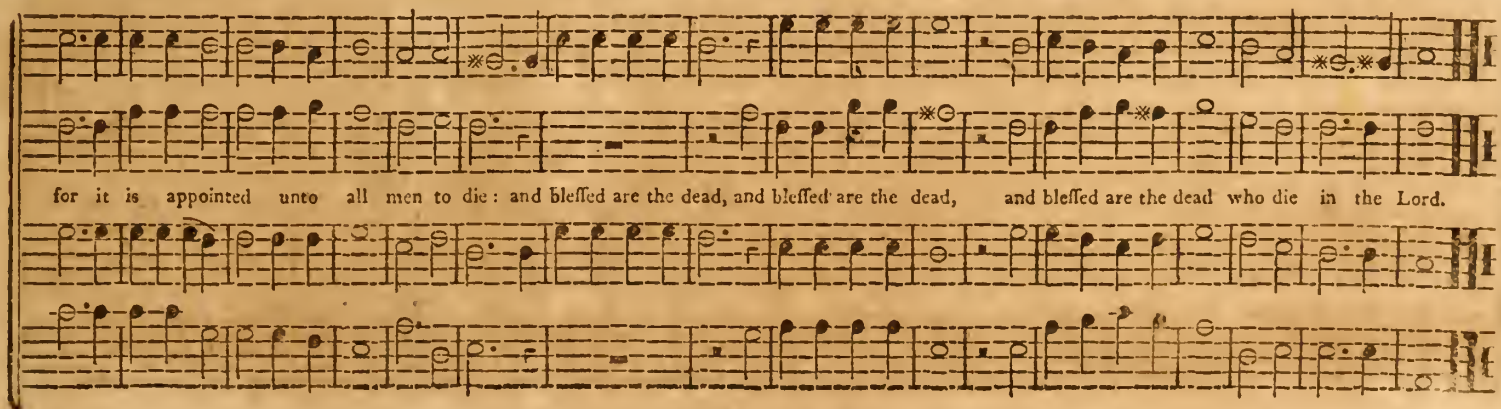
Eccl. vii. and other scriptures.

Grave.

It is better to go to the house of mourn - ing than to the house of feasting: for that is the end of all men, for



that is the end, for that is the end, for that is the end of all men. For it is appointed unto all men to die,



for it is appointed unto all men to die: and blessed are the dead, and blessed are the dead, and blessed are the dead who die in the Lord.

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